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AN ANALYSIS OF SELECTED
PERCUSSION ENSEMBLE ARRANGEMENTS

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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To:

Roger, Donna, and Nicole

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ABSTRACT

The emergence of the percussion ensemble in the early twentieth century and its continued expansion into the twenty-first has resulted in a substantial amount of new music for this relatively young musical genre. This unique collection of instruments has fostered not only original compositions, but also countless arrangements in a wide variety of styles.

This document will examine three exemplary percussion ensemble arrangements. These pieces will be analyzed to ascertain how the arranger constructed an effective percussive rendering of the original symphonic work. Furthermore, each of the percussion arrangers included in this study will be interviewed to understand what elements of the original symphonic material influenced the creation of their percussion ensemble arrangement.

The commonalities and differences between these three arrangements will be scrutinized in order to understand basic principles of effective percussion arranging. These principles will be synthesized into arranging guidelines that can be used by the next generation of percussion arrangers. Lastly, recommendations for further research on the subject of percussion arranging will be included.

CHAPTER ONE

Introduction

The percussion ensemble is a musical genre that has been in existence for fewer than one hundred years. James Blades writes in *Percussion Instruments and Their History, "*As we know it to-day [sic], the percussion ensemble originated in all probability with compositions by Russolo (1913), Antheil (1925), Varèse (1931) and Ardeval (1933)."[1] Original percussion ensemble compositions, combining with the tradition of percussion ensemble arrangements, have enabled the ensemble's steady growth and its emergence as a viable and significant art form.

Since the early part of the twentieth century, there has been "no lack of written material for the modern percussion ensemble."[2] The percussion ensemble has become a staple in percussion curriculum at all levels of collegiate, secondary and elementary music education. As John Beck writes in his *Encyclopedia of Percussion,* "a vital step forward was made when the percussion ensemble was accepted into the curriculum of colleges and universities. The first institution to make this commitment was the University of Illinois in 1950."[3] Gary Cook states, in *Teaching Percussion,* ". . . evolutionary developments in percussion writing have resulted in increased use of percussion in music at all educational levels, from college down through elementary school."[4] Today, ". . . particularly in the U.S.A., percussion is a feature in

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[1] James Blades, *Percussion Instruments and Their History* (London: Faber and Faber, 1984), 433.

[2] Ibid, 434.

[3] John Beck, *The Encyclopedia of Percussion* (New York: Taylor and Francis, 1995), 270.

[4] Gary D. Cook, *Teaching Percussion* (Belmont, CA: Thomas Schirmer, 2006), 2.

the life of the university, college and school. Almost every institution has its percussion ensemble."[5]

The percussion arrangement (a work rescored solely for percussion instruments) has continually made its way into percussion ensemble concerts. Arrangements written for the genre have helped expose percussionists to musical styles that predate the twentieth century, through adaptations of works from the Renaissance, Baroque, Classical, and Romantic periods of music. A large number of percussion ensemble arrangements have also been written using popular music styles, including ragtime, jazz, blues, rock, and pop. The variety of arrangements allows the student a broader and richer musical education. Cook states,

> It is through percussion ensemble performance that the student will learn musical ensemble listening and sensitive playing habits, become familiar with a variety of percussion instruments and be challenged technically and musically beyond the average demands of band or orchestral literature.[6]

Statement of the Problem

Although much has been written about the emergence of original compositions for the genre, there is a lack of scholarly analysis of arrangements written for the percussion ensemble. Hundreds of percussion ensemble arrangements are being written each year, but there exists a void of analytical material for future percussion arrangers to use.

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[5] Blades, 435.
[6] Ibid.

Purpose of the Study

This document examines the orchestration of three exemplary percussion ensemble arrangements and establishes arranging guidelines for future generations of percussion ensemble arrangers. First, the three arrangements are analyzed to ascertain how each arranger imaginatively crafted a unique and colorful percussive palette from an original symphonic work. Second, each arranger has been interviewed to clarify what elements of the original symphonic material influenced the creation of their percussion ensemble arrangements. Finally, the knowledge gained from the analysis and the information acquired from the interviews has been synthesized into guidelines for creating a percussion ensemble arrangement.

Design of the Study

This study examines three percussion ensemble arrangements that have each received accolades for the arrangement itself, for the ensemble that has performed the work, or for the arranger's breadth of experience in percussion ensemble performance.

The first arrangement in this study is *The Masque,* a movement from Leonard Bernstein's Symphony No. 2 *(The Age of Anxiety)*, and was selected for this study on the merits of its award-winning performance. The arrangement was written by James P. Ancona for the Santa Clara Vanguard Front Ensemble, and both the arrangement and the ensemble won First Prize in the 2002 Drum Corps International Percussion Ensemble Competition in Madison, Wisconsin.[7] James Ancona has vast experience in

[7] James Ancona, email to author, December 8, 2008.

percussion ensemble pedagogy and arrangement, having arranged for some of the finest front ensembles in the world.[8] His ensembles with the Santa Clara Vanguard (2000-2004) have won numerous World Championships, including the 2002 DCI Percussion Ensemble Competition, the 2004 DCI Mixed Ensemble Competition and the 2004 DCI Fred Sanford High Percussion Award.[9] Ancona has published five percussion ensemble arrangements, one book of front ensemble etudes, and another book on the topic of front ensembles.[10]

The second arrangement examined in this study is the *Adagio* from Symphony No.3 by Camille Saint-Saëns. The arrangement was written by Dr. Richard C. Gipson for the University of Oklahoma Percussion Orchestra, published by the OU Percussion Press in 1984,[11] and performed at the 1992 Midwest Band and Orchestra Clinic in Chicago, Illinois by the University of Oklahoma Percussion Ensemble.[12] It is included in this study based on the 1992 Midwest performance, and on the merits of the distinguished career of Richard Gipson, who has had a profound impact on the field of percussion ensemble performance and pedagogy. Dr. Richard Gipson served on the faculty of the University of Oklahoma's School of Music for twenty-six years, where the OU Percussion Department became nationally and internationally

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[8] The Cavaliers, "Jim Ancona, Percussion Caption Head," The Cavaliers Drum and Bugle Corps, http://www.cavaliers.org/cgibin/staff.pl?cmd=person&id=107 (accessed December 29, 2008).

[9] Ancona, email to author, December 8, 2008.

[10] James Ancona, "Bio," Percussionist, James Ancona, http://home.comcast.net/~jancona/bio.html (accessed December 29, 2008).

[11] Camille Saint-Saëns, *Adagio (*from Symphony No.3*),* arranged by Richard Gipson (Norman: OU Percussion Press, 1984).

[12] Richard Gipson, email to author, January 5, 2009.

recognized for leadership in percussion pedagogy, ensemble performance, publishing, and recording.[13] His University of Oklahoma Percussion Ensemble recorded five compact discs, the most by a university ensemble.[14] The group was selected to perform an unprecedented four times at Percussive Arts Society International Conventions in 1985, 1990, 1994, and 2001. During his tenure at the University of Oklahoma, Gipson founded the OU Percussion Press and established its Commissioning Series, which currently numbers eighteen original works composed for percussion ensemble.[15]

Third in this study is Joesph Krygier's arrangement of *New York Counterpoint*, a Steve Reich composition for multi-tracked clarinets. Krygier's arrangement is scored for nine keyboard percussionists, and was performed at the 2008 Percussive Arts Society International Convention in Austin, Texas by the Ohio State University Percussion Ensemble, under the direction of Dr. Susan Powell and Professor Joseph Krygier. This work was included in this document based on the performance of the work at the 2008 PASIC, as well as for its unique contrast to the other two arrangements in this study.

Joseph Krygier's percussion performance, pedagogy and arranging reveal that, with a specialty in the fusing of multiple styles and cultures, Krygier uses his background in classical, world, commercial and electronic percussion to create a sound that is uniquely his own. As Lecturer in The Ohio State University School of

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[13] Texas Christian University School of Music, "Faculty, Richard C. Gipson, Director, School of Music," Texas Christian University. http://www.music.tcu.edu/faculty_r_gipson.asp. (accessed December 18, 2008)

[14] Ibid.

[15] Ibid.

Music, Krygier co-directs the OSU Percussion Ensemble. In both 2005 and 2008 the OSU Percussion Ensemble was selected to perform showcase concerts at the Percussive Arts Society International Convention. As a composer, Krygier has written numerous scores for modern dance performance. His world percussion composition *Hot Pants, Op.54* was awarded second prize in the 2006 James P. and Shirley O'Brien Composition Concert for Cross Talk, the University of Arizona electronic percussion group.[16]

The purpose of this document is to compare the three percussion ensemble arrangements named above to their corresponding original composition. Each arrangement is examined using a list of questions organized into the following categories: Structural and organizational choices made in creating the percussion ensemble arrangement; scoring of the keyboard (melodic) percussion instruments; and scoring of the non-melodic percussion instruments. What follows is an outline of the questions.

[16] The Ohio State University Percussion Studies, "Faculty, Joseph Krygier," Ohio State University. http://percussion.osu.edu/Faculty.html (accessed February 24, 2009).

Outline of Questions for Examining Three Percussion Ensemble Arrangements

I. Structural and organizational choices made in creating the percussion ensemble arrangement:

A. How has the structure of the original composition been compromised in the percussion arrangement?

1. Did the arranger exclude portions of the original composition or does the arrangement possess the same structure as the original composition?
2. Has the key signature of the arrangement been changed from the key signature of the original composition?
3. Has the arranger changed the registration or the range of the original composition?
4. Have the tempo markings and metronomic indications been altered from those of the original composition?
5. Have the dynamic markings been altered from the original composition?
6. Has the time signature or metering of the original work been altered in the percussion ensemble arrangement?

B. How has the arranger organized the percussion score and parts?

1. For how many percussionists has the arranger scored the work?
    a. Does this number seem to be selected for a particular reason?

b. Would the inclusion of more percussionists or the reduction of original forces benefit the work in any way?

2. Has the arranger given any indication of a suggested ensemble set-up for the piece?
    a. Is the arrangement's instrument set-up reflected in how the staves are ordering in the score?
    b. Would there be any perceivable benefit to re-ordering the staves of the percussion arrangement?
3. Do any of the parts require the player to perform on more than one percussion instrument?
    a. How has the arranger notated this in the score?
    b. Has the arranger required the performers to share a single instrument and how is this notated?
4. Has the arranger given specific indications regarding the exact choice of percussion instruments to be employed? For example, does the arrangement call for a "small suspended cymbal," or for a "17-inch Zildjian K custom dark crash cymbal"?
5. If percussion instruments appeared in the original work and there are general or specific instrument choices notated, are these choices duplicated or altered in the percussion arrangement?

II. Scoring of the keyboard (melodic) percussion instruments:

A. How are the melodic and harmonic elements of the original material transferred to the instruments of the keyboard percussion family?

1. To which keyboard percussion instrument has the arranger chosen to transfer the voices of the brass, string, and wind instruments?
    a. Which transfers do *not* play upon the natural characteristics or standard performance practices of their instrument?
    b. How does the arranger use such transfers to create a unique palette of percussive sound?
2. How are the keyboard percussion instruments combined or paired together to recreate the timbres and textures found in the original composition?
3. Are musical elements of the original composition (melody, countermelody, harmony, bass line material) omitted from the keyboard percussion voices of the percussion arrangement?
4. How has the arranger handled the "rolling" of notes on the keyboard percussion instruments?
    a. Have the "rolled notes" indicated in the arrangement been written in a consistent manner throughout the composition?
    b. Or, has the arranger determined these notes on a subjective basis?
5. For keyboard percussion instruments that employ a sustain pedal or mechanism, has the arranger given any indication about how to manipulate the instrument's sustain through pedal markings or dampenings?

6. Are there any indications or markings in the percussion arrangement that inform the conductor and player about the type of implement with which to strike the keyboard percussion instrument?
7. If so, have the indications been general (soft marimba mallet) or specific (Vic Firth M112) in nature?

III. Scoring of the non-melodic percussion instruments:

A. How has the arranger scored the instruments of the non-melodic percussion family?

1. Are there any non-melodic percussion parts scored by the original composer of the work?

a. If so, do they appear as exact facsimiles in the arrangement, or are they altered in some fashion?

b. Has any of the non-melodic material of the original been omitted from the arrangement?

c. If there are not any non-melodic percussion parts in the original, but there are non-melodic percussion parts that appear in the arrangement, how have these parts been generated, and for what reason?

2. How has the arranger assigned the non-melodic material to the players in the ensemble?

a. Has the arranger assigned specific players in the ensemble to play only non-melodic instruments?

b. Has the arranger split up the non-melodic responsibilities among players that also play keyboard percussion instruments?

3. Are there any indications in the non-melodic percussion parts that inform the conductor and player about the specific type (size, style) of non-melodic instruments on which to perform?
4. Are there any indications that would inform the performer about the type of implement with which to strike the instrument?

This document also chronicles the opinions and observations held by James Ancona, Richard Gipson and Joseph Krygier about their percussion arrangements, with each interview tailored specifically for the arrangement it is examining. Interview questions address three subjects: First, the specific circumstance (concert, competition, convention) which led to the arrangement's creation, as well as the arranger's past experience with the original material; second, how the arranger crafted his orchestration, with specific questions about the conception of several musical examples; and third, the specific orchestration challenges each arranger encountered during the arranging process. The arrangers are asked to cite the material most challenging to transfer from the original material to the arrangement, while keeping the composer's "aural footprint" intact.

The final portion of this document draws conclusions based on analysis and the information obtained from the interviews. A general set of guidelines is created for analysis, based on three categories. What follows is an outline of these guidelines.

Outline of Guidelines for Analysis

I. General guidelines for making structural and organizational choices when creating a percussion ensemble arrangement

   A. Considerations given in determining which portions of the original work to utilize and which eliminate in a percussion ensemble arrangement

   B. Methods used to determine if the key signature, time signature, registration, range, tempo or dynamic markings should be altered when creating a percussion ensemble arrangement

   C. Techniques used in determining percussion score set-up, ensemble instrument configuration/ selection, and organization of individual percussion parts

II. General guidelines used when scoring for melodic (keyboard) percussion instruments

   A. Procedures used in determining where each voice of the original work is transferred in the percussion ensemble arrangement

   B. Recommendations for the pairing or combining of percussion voices to recreate timbres of other musical genres

   C. Suggestions for the handling of unique keyboard percussion practices such as the "rolling" of notes and the use of sustaining mechanisms (pedals)

III. General guidelines used when scoring for non-melodic percussion instruments

   A. Procedures used in determining when to utilize three distinct methods of non-melodic percussion writing

1. Examples of when and how to duplicate non-melodic percussion parts from the original work
2. Examples of when and how to alter existing original material
3. Examples of when and how to compose a "new" non-melodic percussion part not found in the original material

B. Suggestions for assigning non-melodic percussion parts to the members of the ensemble

Need for the Study

Although there are currently thousands of percussion arrangements commercially available, there are very limited resources that analyze these arrangements for their orchestration. As Reed and Leach state in *Scoring for Percussion*, "every year composers and arrangers become more aware of the potentials inherent in percussion instruments. But in spite of this, they are timid in using them. This can usually be traced to a lack of information…."[17] This includes the lack of instructional manuals or guidelines for effectively transferring music into a percussion arrangement from outside the genre. This lack is evidenced by the fact that there are only three published books (two of which are out of print), four periodical articles, and six dissertations (only two relating to percussion or mallet ensemble) that relate to percussion arranging, with a handful of other books that mention the subject only in the marching percussion idiom. Considering the large number of percussion arrangements that are commercially available, there exists a void where there should

[17] Joel T. Leach and H. Owen Reed, *Scoring for Percussion* (Melville, NY: Belwin-Mills, 1978), 3.

be scholarly analysis of these arrangements, and there is a shortage of manuals from which an aspiring arranger might learn effective forms of percussion orchestration.

Limitations of the Study

This document is limited to the study of three percussion ensemble arrangements: Jim Ancona's arrangement of Leonard Bernstein's *The Masque* (1948), Richard Gipson's arrangement of Camille Saint-Saëns' *Adagio* (1886) and Joseph Krygier's arrangement of Steve Reich's *New York Counterpoint* (1985). Each of these arrangements has received critical acclaim, through awards and accolades, conventions and public performances, and selection for recording on percussion ensemble compact discs. As a trio, they offer a wide-ranging view of what is possible when arranging with a palette of percussive sound. This study examines how each arrangement demonstrates a unique percussive character while remaining true to the original work. Accompanying each of these percussion ensemble arrangements are portions of the score of its original work. Each percussion ensemble arrangement is carefully examined to determine how it was crafted from its original work.

CHAPTER TWO

SURVEY OF RELATED LITERATURE

There is a disparity between the number of percussion arrangements being written and the literature currently available for the analysis of these orchestrations. What follows are all of the known literary resources on the subject of percussion arranging.

Published Books Relating to Percussion Arranging

The collection of related literature specifically based on percussion ensemble arranging includes only three books on the subject: *Scoring for Percussion*, by Joel Leach and H. Owen Reed, which is out of print; *How to Write for Percussion: A Comprehensive Guide to Percussion Orchestration*, by Samuel Z. Solomon; and *Percussion Ensemble Arranging*, by Robert Schietroma, also out of print.

Although two of these three books are currently out of print, copies were secured of all except the Schietroma manuscript. [Neither Dr. Schietroma nor his publisher have a copy of his collegiate textbook, and efforts to acquire the book from any of the students in Dr. Schietroma's Percussion Arranging class at the University of North Texas were unsuccessful.] However, both *Scoring for Percussion* and *How to Write for Percussion* will provide significant insight for this document.

In *How to Write for Percussion,* Solomon states that the book:

> . . . explores, from a percussionist's perspective, this path from composer's intent to performer's realization and will provide the reader

> with the tools necessary to comfortably create innovative and skilled percussion composition.[18]

In their *Scoring for Percussion*, Leach and Reed write:

> Although each of the traditional orchestration books contains one or more chapters on percussion, obvious discrepancies and some inaccuracies occur. The improvements in percussion instruments, some recent attempts at their standardization, and the popularity of new and imported instruments have created the need for a new look at these problems. *Scoring for Percussion* attempts to do this.[19]

Related Literature on Marching Percussion Arranging

The area of marching percussion has fostered countless percussion arrangements for the front ensemble, and there are two books that discuss arranging for this percussive group. Thom Hannum's *Championship Concepts for Marching Percussion,* although mostly a teacher's manual for instructing a marching percussion section, discusses the subject of arranging in one of the book's chapters. Hannum writes at the beginning of his chapter on arranging:

> Orchestration for the contemporary marching percussion ensemble is an area that has long been neglected by most authors. Granted, marching percussion is a rapidly developing medium which changes from year to year. But it is also true that specific writing techniques have evolved which have helped shape this art form. The following segment is provided to give the director and instructor some insights on how to effectively write for the marching percussion section.[20]

The final chapter of Jim Ancona and Jim Casella's book *Up Front: A Complete Resource for Today's Pit Ensemble,* analyzes ways in which to orchestrate for a front ensemble. The authors state: "In this chapter, we will discuss various ideas

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[18] Solomon, 1.
[19] Leach and Reed, 4.
[20] Hannum, 71.

on how to write for the pit. To be successful, you will need a pit score that has been arranged specifically for your ensemble, your student's abilities and the equipment you own." [21]

Periodical Articles Relating to Percussion Arranging

Over the course of the past forty-seven years (1963-2010) the Percussive Arts Society has published various magazines examining all facets of percussion, including: *The Percussionist, Percussive Notes Research Edition, Percussion News* and their most popular and longest running periodical, *Percussive Notes.* Yet there are only four articles addressing the subject of arranging or transcribing music for percussion ensemble. These are: "Marimba Ensemble Backgrounds," by James L. Moore, in *Percussive Notes*, May 1965; "Scoring for Mallet Ensemble," by William J. Schinstine, *Percussive Notes,* May 1965; "Marimba Ensemble Literature*,"* by David Eyler, *Percussive Notes*, April 1992; and "What Do You Mean by 'Transcribe'?" by Vida Chenoweth, *Percussive Notes*, February 2006.

Many articles have been published in *Percussive Notes* that address other aspects of arranging for percussion. These articles generally fall into one of two categories: Arranging techniques for marching percussion or steel drum band, or historical examinations of the roles that percussion, mallet or marimba ensembles have played in the history of percussion as a whole. These articles fall outside the scope of this document, but are listed in the bibliography.

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[21] Ancona and Casella, 180.

Doctoral Dissertations Relating to Percussion Arranging

Four doctoral dissertations relating to percussion arranging exist that are directly and indirectly connected to the subject matter: Buyer, Dye, Eyler, and Super. David Eyler's dissertation, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs," examines "the history and development of the marimba ensemble in the United States" and tries "to determine its current status in collegiate percussion programs."[22] The historical development of the marimba ensemble in the United States is also linked with the development of the percussion arrangement, as much of the early music written for this ensemble was "arrangements of light orchestral repertoire."[23] Dr. Eyler's document also intersects the purpose of this dissertation through his substantial listings of the most popular Marimba Ensemble repertoire, which was collected in his survey answered by 175 collegiate percussion educators. Currently, many of the arrangements listed in Dr. Eyler's dissertation are not commercially available, as their arrangers did not seek publication.

Kevin Super's dissertation "Guitar Transcriptions for Marimba: Piazzolla, 'Tango Suite;' Bogdanovic, selected works; with an overview of marimba repertoire and a bibliography" examines "two sets of guitar transcriptions for the marimba" [24] transcribed by the author. These transcriptions are "reviewed, with respect to the following: 1) their potential value to the marimbist, 2) changes made to the original

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[22] Eyler, viii.
[23] Ibid.
[24] Super.

music, if any, and 3) technical performance problems."[25] Super's dissertation will be of value to this document, as it attempts to create "guidelines for choosing appropriate guitar compositions for marimba transcription, citing both suitable and unsuitable examples of guitar music."[26] The guidelines found in the Super dissertation can be used as a template for the precepts that this document outline in its conclusions.

Although four dissertations on percussion arranging currently exist, only the Eyler and Super documents fall within the parameters of this study, as the Buyer and Dye documents center on the marching percussion idiom. David Eyler's document is a valuable tool in tracking and listing the types of marimba ensemble literature that are being played today in collegiate percussion programs across the United States. Kevin Super's document (*Guitar Transcriptions for Marimba . . .*) can be used as a resource for examining how transcriptions specifically for percussion instruments are assessed in a research based document.

Doctoral Dissertations Relating to the Arrangement or Transcription of Different Musical Genres

Two other dissertations that examine the art of transcription for other musical genres are written by Mary-Jo Grenfell and Jon Korzun. Mary-Jo Grenfell's dissertation, "An analysis of the wind scoring techniques of Antonin Dvořák and transcriptions of selected works for wind ensemble," examines two types of transcriptions: pieces that Dvořák himself transcribed from one genre to another, and published transcriptions of Dvořák's music for wind band made by others. The

[25] Super., iv.
[26] Ibid.

dissertation also includes four transcriptions of Dvořák's compositions (made by the author), each for a different type of wind ensemble.[27] A critical question posed and answered in Grenfell's analysis is, "How does the transcriber transfer a composition from one ensemble to another, without losing the integrity of this sound, and with it the composer's aural footprint?"[28] Another observation Grenfell makes in her dissertation is that the terms "arrangement" and "transcription" are often considered interchangeable. Grenfell makes the distinction that the term "arrangement" is used when it is assumed that the arranger has taken artistic and creative liberties with an original composition. The term "transcription" refers to those pieces that generally adhere closely to the original and have simply been adapted for a different performance ensemble.[29]

Jon Korzun's dissertation, "The orchestral transcriptions for band of John Philip Sousa: A description and analysis," attempts to "investigate, identify and describe John Philip Sousa's techniques in transcribing orchestral compositions for band instrumentation."[30] Korzun's study will be of use to this document because it does not include "transcriptions of works originally composed for piano or organ,"[31] but uses only orchestral works for the basis of the study. Also useful is the study of Korzun's "system of abbreviations…used to report how the parts for each orchestral instrument were assigned to band instruments, and to what extent original wind parts

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[27] Grenfell, 5.
[28] Grenfell, 4.
[29] Ibid.
[30] Korzun, iii.
[31] Ibid.

were kept intact."[32] Korzun's system can be adapted to create a "short-hand," to document "arranging transfers" between the original material and the percussion ensemble arrangement. Grenfell and Korzun's documents demonstrate how the art of "transcription" is examined in a scholarly document, and this study uses a similar method of comparative study and analysis.

Only a modicum of literary resources (books, dissertations and periodical articles) exists addressing the subject of percussion ensemble arranging. The breadth of the literature is not significant enough to promote and thoroughly educate future percussion arrangers on this art form, nor is it ample enough to render this document redundant or unnecessary in the academic field.

[32] Korzun, iii.

CHAPTER THREE

ANALYSIS OF SELECTED PERCUSSION ENSEMBLE ARRANGEMENTS

The Masque, by Leonard Bernstein, arranged by Jim Ancona

Introduction

Leonard Bernstein includes in the score of *Symphony No. 2, The Age of Anxiety* the following prefatory note regarding the spirit of *The Masque*:

> *The Masque* …is a scherzo for piano and percussion alone (including harp, celesta, glockenspiel, and xylophone) in which a kind of fantastic piano-jazz is employed, by turns nervous, sentimental, self-satisfied, vociferous.[33]

One of the most important qualities of Jim Ancona's arrangement of *The Masque* is that it embraces the spirit Bernstein intended in his original symphonic work. Although *Age of Anxiety* is written for symphony orchestra, the majority of *The Masque* is scored for a trio of piano solo, percussion and double bass. Ancona carefully selects percussive sounds that emulate the timbres and textures of the original work, thus capturing its spirit. For example, the arranger combines the composer's three separate percussion parts into a single drum set part; this synthesis of multiple orchestral percussion parts into a solitary trap-set player evokes Bernstein's "fantastic piano-jazz" in an authentic way.[34]

Bernstein's *The Masque* employs limited forces from within the symphony orchestra's standard instrumentation. The movement's inclusion of piano solo,

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[33] Leonard Bernstein, *The Masque* (from *The Age of Anxiety),* (London: Boosey & Hawkes, 1950).

[34] Ibid.

percussion, and double bass solo, along with limited contributions from the harp, celesta, bells and xylophone, creates a chamber ensemble within the orchestra. Similarly, the percussion ensemble arrangement uses a limited number of melodic and harmonic instruments, including the marimba, vibraphone, xylophone, bells, crotales, and timpani. Comparing the seven melodic instruments that Bernstein employs, to the six melodic percussion instruments that Ancona utilizes, one observes how the voices of the symphonic work transfer naturally to the percussion ensemble. Had Bernstein used the full complement of the symphony orchestra's instrumentation, as he did in *The Epilogue* from *Symphony No.2*, Ancona would have been more challenged to faithfully duplicate the timbres and textures in his arrangement. Ancona discusses the limited number of voices in the original work and their ability to translate into percussion ensemble:

> As I further studied the score, I realized that if the piano part would translate to the keyboards, I knew that with the limited palette he chose on the original, that I could really stay true to the score, as far as sounds and registers. Because when you are doing a transcription, and this is really a transcription, the truer you can stay true to the original, the better it makes the arrangement, so that was really a draw for me.[35]

Listening to Bernstein's original work, one is struck by the rhythmic vitality and percussive qualities heard throughout the movement. The piano solo part often contains virtuosic rhythmic figures which span the entire range of the instrument, and there are an abundance of syncopated rhythms heard from the accompanying instruments. Long note values and sustained pitches rarely appear in the melodic and harmonic elements. All of these factors, coupled with the tempo indication of

[35] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180..

"Extremely fast, quarter note= 120bpm",[36] make for a movement filled with exuberance and drive.

The arranger's melodic keyboard percussion instruments are well suited to evoke the percussive qualities and rhythmic figures heard in the original work. For example, Ancona orchestrates the majority of piano solo material for six marimba players performing on three marimbas. This scoring works well because the marimba's timbre, note length, and range are similar to the rapidly moving, densely scored, shorter note values heard in the piano solo. When asked about the similarity, Ancona responded:

> I think of the percussion instruments, as, really, rhythm instruments, and the piano part, particularly for this piece, is a very rhythmic part. The harp parts are also very rhythmic and percussive throughout, so in that way, that was a lot of the initial draw for me, that everything in the original was treated as a rhythm instrument. Rather than trying to translate very lyrical or legato lines, which doesn't translate as well as rhythmic-ideas-on-piano going to rhythmic-ideas-on-marimba.[37]

In summary, the use of appropriate percussive forces to mimic Bernstein's limited instrumentation and the rhythmic vitality and percussive qualities created by similar instrumental characteristics foster Ancona's genuine and sensitive translation of Bernstein's original composition.

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[36] Leonard Bernstein, *The Masque* (from *The Age of Anxiety),* (London: Boosey & Hawkes, 1950).

[37] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

Structural and Organizational Choices

Omissions and Additions

The first 191 measures of Leonard Bernstein's *The Masque* appear intact in Jim Ancona's scoring of the work. Bernstein's original includes an additional 113 measures that appear after the conclusion of Ancona's arrangement. The material Ancona omits from his percussion ensemble work is repeated material, performed earlier in the piece. Below are the arrangement's altered or omitted measures. All measure numbers refer to Ancona's arrangement.

Table 3-1. Measures altered or omitted in Ancona's arrangement of *The Masque.*

Measures of omitted or inserted material	Material appearing in original	Material crafted in the arrangement
Measure 40	piano solo, timpani and double bass material deleted	drum set rhythmic material inserted on snare drum
Measures 58 and 59	These two measures did not exist in the original work.	drum set rhythmic material inserted on snare drum, bass drum and splash
Three measures originally appearing between mm. 67 and 68	There were three additional measures of material that appeared in between these two measures in the original work.	These three measures are a duplicate of the three measures that precede them, and were left out due to time constraints.
Measures 90 through 97	This section includes only four measures in the original work. During these measures the right hand of the piano solo is performing a melody, while the left hand is performing an accompaniment.	In the arrangement, these four measures are expanded to eight. During the first four measures, the left hand piano solo accompaniment performed. During the additional four measures, the right hand piano solo melody is scored over a repeat of the accompanying material.

Jim Ancona stated the following about his arrangement's exclusion of Bernstein's final 113 measures:

> That is one of the more difficult things, when you are arranging and you have real time constraints, because if I had my way I would have done the whole piece and tried to stay as true to it as possible. But we couldn't, so my thought was rather than cutting and snipping bits from here and there, in order to get through the whole piece. I felt that I had gotten a lot of good ideas in the arrangement already, and here we come to another interesting section [the excluded material] and at some point we had to call it quits. So, I tried to come up with a Bernstein-esque ending, which seems to be kind of similar to ideas I had heard in *Fancy Free* ballet.[38]

Key Signatures and Time Signatures

Bernstein's original work does not include a key signature; instead, the composer inserts all accidentals next to the notes on the staves. Ancona utilizes the same concept, employing no written key signature, and placing all accidentals adjacent to the notes themselves. The time signatures of the arrangement are unaltered from the original.

Registration and Range

The majority of the notes in Ancona's arrangement appear in the original octave. There are two particular cases where this rule is broken. First, the arrangement was scored for 4.3-octave marimbas, with the lowest note on the instrument being the A natural two octaves below middle C (A2). Octave displacement often allows piano solo material from original work to fit within the

[38] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180..

range of a 4.3-octave marimba. In comparing Figures 3-1 and 3-2, one sees selected notes in the left hand of the piano solo (Figure 3-1) are omitted or displaced by upward of two octaves in the marimba 1b part (Figure 3-2).

Figure 3-1. Bernstein: *The Age of Anxiety, The Masque,* rehearsal 11, mm. 1-5. Notes in the left hand of piano fall below the range of the marimba

The Age of Anxiety by Leonard Bernstein

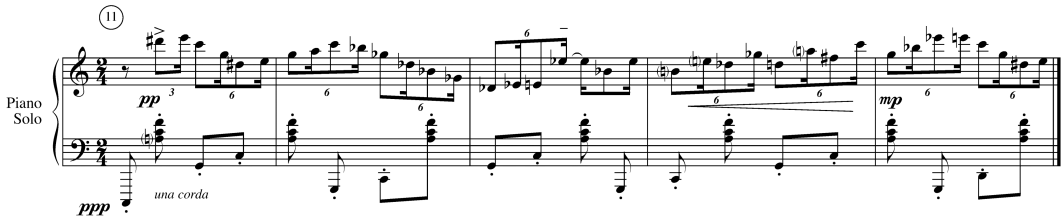
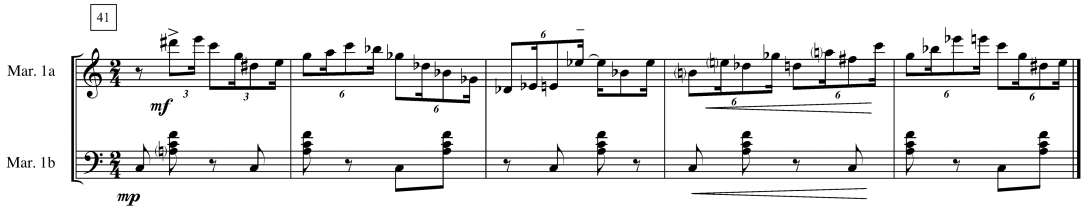


Figure 3-2. Ancona: *The Masque,* rehearsal 11, mm.1-5, (mm. 41-45). Piano solo notes are displayed upward by one octave



Second, notes in the original work are displaced upward by an octave, to fit with the range of the timpani. *The Masque* calls for frequent use of timpani, and the arranger does not alter any of these passages. However, there are numerous times

when the timpani emulate the contrabass part and portions of the left-hand material in the piano solo, celesta or harp. In Example 3-3, in the second and fourth measure of rehearsal 17, one sees the note scored for the left hand of the piano solo, harp and double bass is a Db2. In Figure 3-4, the arranger transposes the same Db 2 up one octave to a Db3 (mm.91 and 93) to fall within the range of the timpani.

Figure 3-3. Bernstein: *The Age of Anxiety, The Masque,* rehearsal 17, mm. 1-5.
The Age of Anxiety by Leonard Bernstein

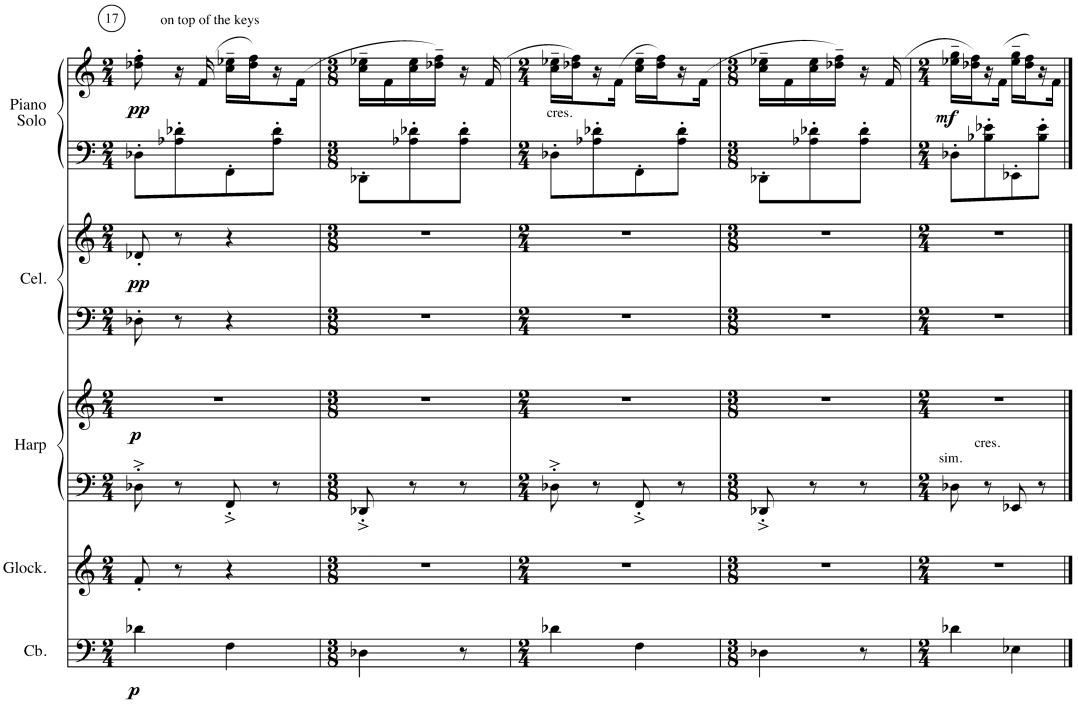
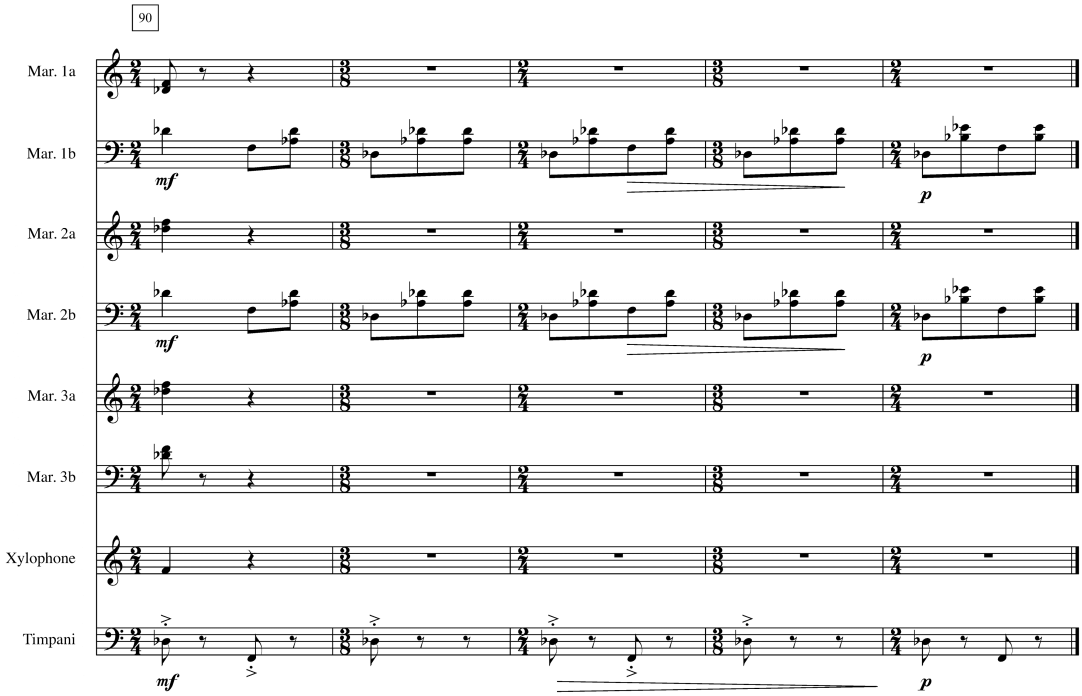


Figure 3-4. Ancona, *The Age of Anxiety, The Masque,* rehearsal 17, mm. 1-5.



Tempo Markings

The tempo markings of the arrangement are altered slightly from the original. Bernstein's tempo marking indicates "extremely fast, quarter note =120bpm," where the arranger indicates "quarter note = 116-120bpm." This small alteration lies within the range of the original, allowing the piece to retain its vitality even though it is below Bernstein's marking.

Dynamic Markings

Most of the arrangement's dynamic markings appear unchanged from those of the original, while small portions have been altered. Dynamic adjustments in Ancona's arrangement can be categorized in two ways.

First, the largest discrepancies between the dynamics that appear in the original score and the arrangement occur with the softer dynamic markings of *p, pp,* and *ppp*. Ancona often substitutes the dynamic markings of *mf* and *mp* for Bernstein's *p* and *pp* markings, in an effort to duplicate the piano's solo dynamic in relation to that of the surrounding ensemble. A solo pianist would execute soft dynamics—such as *p, pp,* or *ppp*—at a solo dynamic volume level of *mf* or *mp.*

Second, in the original score, the same dynamic is often indicated for both staves of the piano solo part. This occurs even when the right hand is playing melodic material and the left hand is performing an accompaniment. When the arranger is orchestrating this material for percussion, the hands are split among ensemble members. Ancona provides a louder dynamic marking for players performing the right-hand melodic material, and a slightly softer dynamic marking for players performing the left-hand accompaniment. This dynamic alteration clarifies the melodic and accompaniment roles for individual players and conductor.

Required Performers

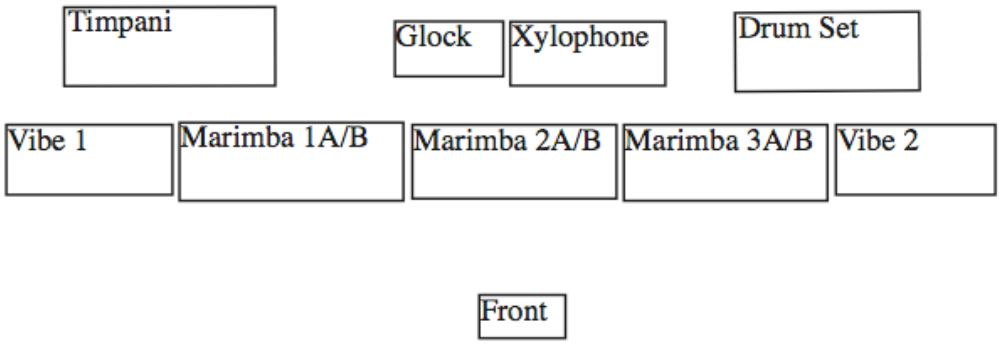
The 2003 Santa Clara Vanguard Front Ensemble, for which the arrangement was written, comprised nine players. Any reduction of forces would challenge sufficient orchestration of each independent instrumental line of Bernstein's original. When asked if an augmentation of forces would benefit the work in any way, Ancona replied:

> I can't really perceive a benefit, other than a greater number of players being exposed to the original work. I think the original work has an intimacy to it, with that smaller ensemble. I could perceive adding possibly one player, maybe, but I kind of like it for eight or nine players. That puzzle [arranging] goes together just right.[39]

Percussion Instrument Set-up Indications

The unpublished score does not provide a suggested setup. However, the arranger includes the following diagram of the set-up employed by the Santa Clara Vanguard in the summer of 2002:

Figure 3-5. Percussion set-up (spatial) for *The Masque,* Ancona arrangement.



[39] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

Scoring of Keyboard Percussion Instruments

Transfer of Melodic and Harmonic Material

Bernstein wrote *Symphony No. 2, The Age of Anxiety* for *"Piano and Orchestra."* As the title suggests, the piano voice is as prominent as the orchestra. Throughout *The Masque*, the majority of woodwind, brass, and string instruments are tacet, leaving all melodic and harmonic responsibilities to the instruments of the keyboard and percussion families. Bernstein's original is written in a three-part form, and the percussion arrangement reflects these distinctions. Below is an illustration of how the musical elements in Bernstein's original were translated for each of the three sections in Ancona's arrangement.

Section One

Table 3-2. *The Masque,* Section One, orchestration analysis.

Musical element appearing in Bernstein's original work	**Instruments on which performed in Bernstein's original work**	**Instruments to which element is transferred in Ancona's arrangement**
Measures 1-59		
Melody	piano solo (right hand)	top marimbas: marimba 1a, 2a, and 3a, xylophone,
Accompaniment/harmony	piano solo (left hand)	bottom marimbas: marimba 1b, 2b, and 3b
Bass line	timpani and double bass solo	timpani
Percussion material	percussion I-III	drum set

The first section of the arrangement includes the first fifty-nine measures of the work. In Bernstein's original, this portion is scored for piano solo, percussion I-III, timpani and solo double bass. The melodic and harmonic content is provided by

the piano solo, while a bass line is scored for timpani and double bass. Ancona uniquely scores this section by placing seven keyboard percussionists on marimba or xylophone, instruments that are commonly known as the "wooden" keyboard percussion. Six players share three marimbas, with the seventh player performing on xylophone, beginning at measure 24.

In Figure 3-6, the harmonic and melodic material of the original work is scored solely in the piano solo. Figure 3-7 illustrates how the harmonic and melodic material originally scored for piano is distributed among the "wooden" keyboard percussion instruments. Marimbas 1a, 2a, 3a, and xylophone perform the right hand piano solo material, and marimbas 1b, 2b, and 3b perform the left hand piano solo material.

Figure 3-6 Bernstein: *The Age of Anxiety, The Masque,* rehearsal 11, mm. 1-5. Piano solo's melodic (right hand) and harmonic (left hand) material

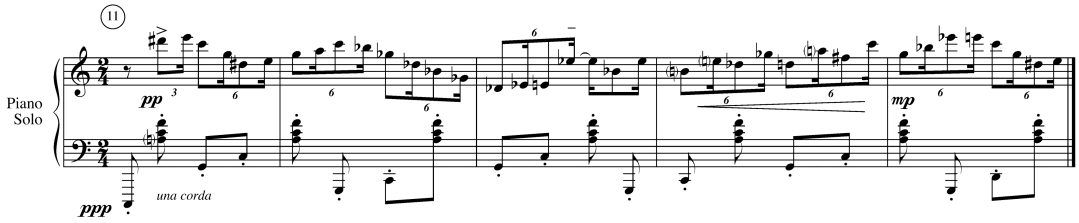
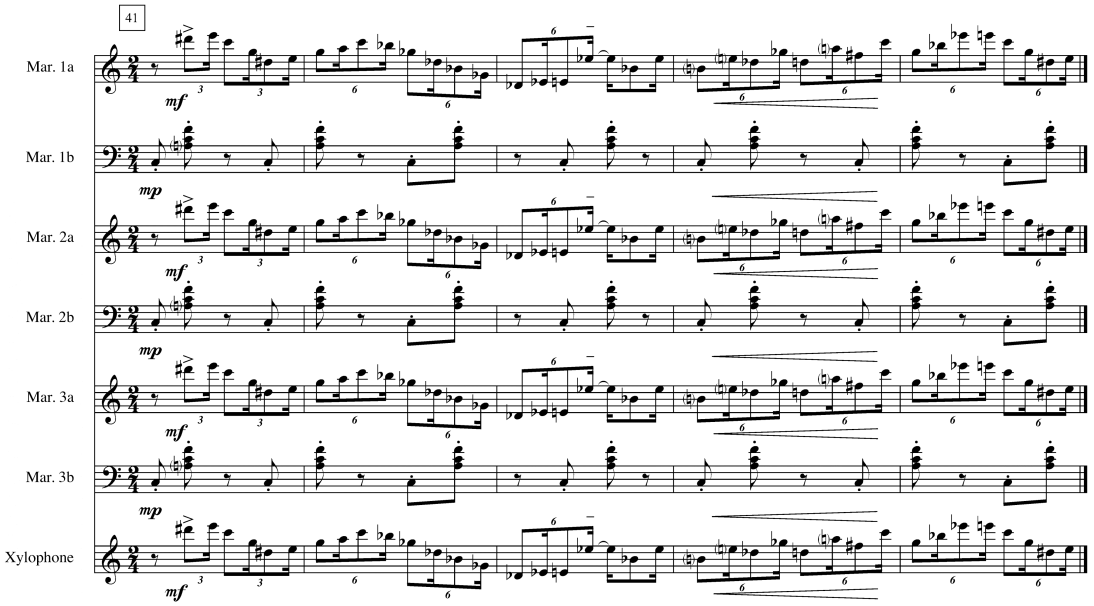


Figure 3-7. Ancona: *The Masque,* mm. 41-45, (rehearsal 11, mm. 1-5). Melodic (marimba 1a, 2a, 3a, and xylophone) and harmonic (marimba 1b, 2b, and 3b) material



Note that the arranger excludes keyboard percussion instruments such as the vibraphone, bells, and crotales in favor of only *wooden* keyboard percussion instruments. When asked about section one's orchestration, Jim Ancona explained his thought process:

> My gut reaction was to have the marimba choir duplicate the piano voice. Again, staying simple throughout, I knew in order to have some continuity and integrity to that piano line, I didn't want it to switch voices throughout; I wanted it to be the marimba voice throughout. Again, as I mentioned before, that could have been a trap; for example, if I had that piano part skipping around from marimba to vibraphone to bells to here and there, you could have lost some of that continuity, some of that piano line. That was my intent [solely marimba choir]; there may have been a little bit of experimentation here or there, but that allowed me to stay true to the piano voice. That also allowed me to hold off on the metallic voices so that their entrance later on would really be an interesting color change and have some effect.[40]

[40] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

Section Two

Table 3-3. *The Masque,* Section Two, orchestration analysis.

Musical element appearing in Bernstein's original work	**Instruments on which it is performed in Bernstein's original work**	**Instruments to which element is transferred in Ancona's arrangement**
Measures 60-67:		
Melody	piano solo (right hand)	marimbas 2a and 3a
Accompaniment	piano solo (left hand) and harp celesta (right hand) celesta (left hand)	marimbas 1b and 2b bells vibes 1 and 2
Bass line	timpani	timpani
Measures 68-79:		
Melody	piano solo (right hand) celesta (right hand)	vibes 1 and 2 bells
Accompaniment	piano solo (left hand) celesta (left hand)	marimbas 1b and 2b timpani
Bass line	harp (bass clef) timpani and double bass	timpani timpani
Measures 80-89:		
Melody	piano solo (right hand)	marimbas 2a and 3a
Accompaniment	piano solo (left hand) celesta (right hand) celesta (left hand) bells	vibes 1 and 2 marimbas 1b marimbas 2b bells
Percussion material	none	triangle
Measures 90-113:		
Melody	piano solo (right hand)	marimbas 2a and 3a
Accompaniment	piano solo (left hand) celesta (right hand) harp (treble clef)	marimbas 1b and 2b vibes 1 and 2, bells vibes 1 and 2, bells
Bass line	harp (bass clef) timpani and double bass	timpani timpani
Percussion material	none	snare drum
Measures 114-127:		
Melody	piano solo (right hand) xylophone	vibe 1 and 2 xylophone
Accompaniment	piano solo (left hand) harp (treble and bass clef)	marimbas 2a and 3a marimbas 1b and 2b
Bass line	timpani and double bass	timpani

Percussion material	none	15″ cymbal, 17″ cymbal, snare drum, bass drum, tom

In the second section of the arrangement, measures 60-127, Bernstein's original orchestration is augmented with celesta, harp, xylophone, and bells. The arranger's earlier "wooden" scoring is also altered, to include four marimbas, two vibraphones, and bells/crotales.

The arranger's inclusion of the metallic colors of vibraphone, bells, and crotales allows for the interplay between the piano solo, celesta, and harp of the original work to be imitated in the percussion arrangement. Ancona pairs musical lines in the original work with the keyboard percussion instruments that best imitate the note length and the colors in the original.

In Figure 3-8, Bernstein presents four melodic or harmonic ideas scored for celesta, bells, right hand and left hand of piano solo. In Figure 3-9, Ancona pairs each of these motives with the instrument that accurately imitates the line's character. The vibraphones (marimbas 1a and 3b) perform the slurred eighth-note passage of the piano solo's left hand. The xylophone player, performing on bells, performs the original bell excerpt. The celesta's lower-register sixteenth-note passage is scored for the bottom marimba (1b and 2b). Lastly, the right hand of the piano solo is written for the top marimba (2a and 3a). In each case, the arranger pairs the original non-percussive sound with the percussion instrument that can best reproduce its timbre.

Figure 3-8. Bernstein: *The Age of Anxiety, The Masque,* rehearsal 16, mm. 1-5. Four melodic motives- piano solo right and left hand, celesta, and glockenspiel.
The Age of Anxiety by Leonard Bernstein

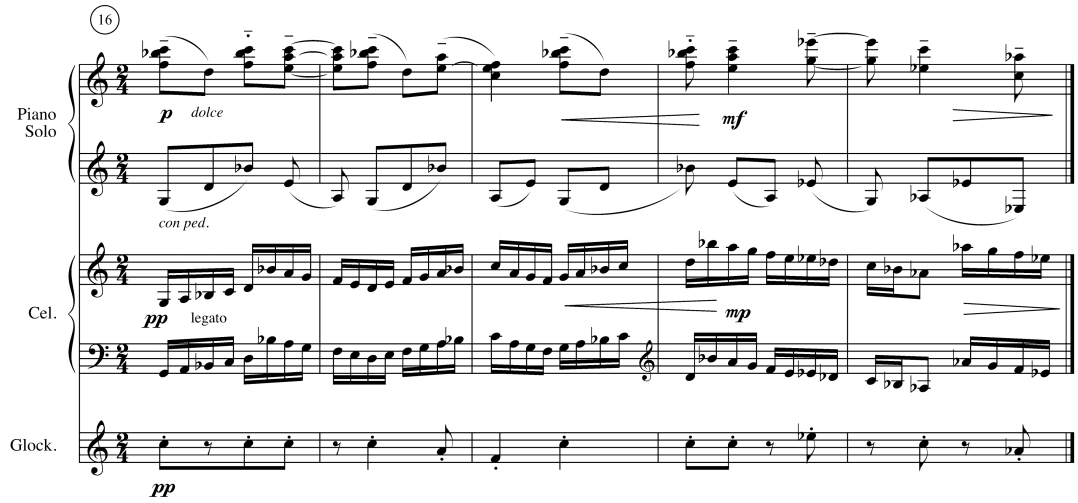
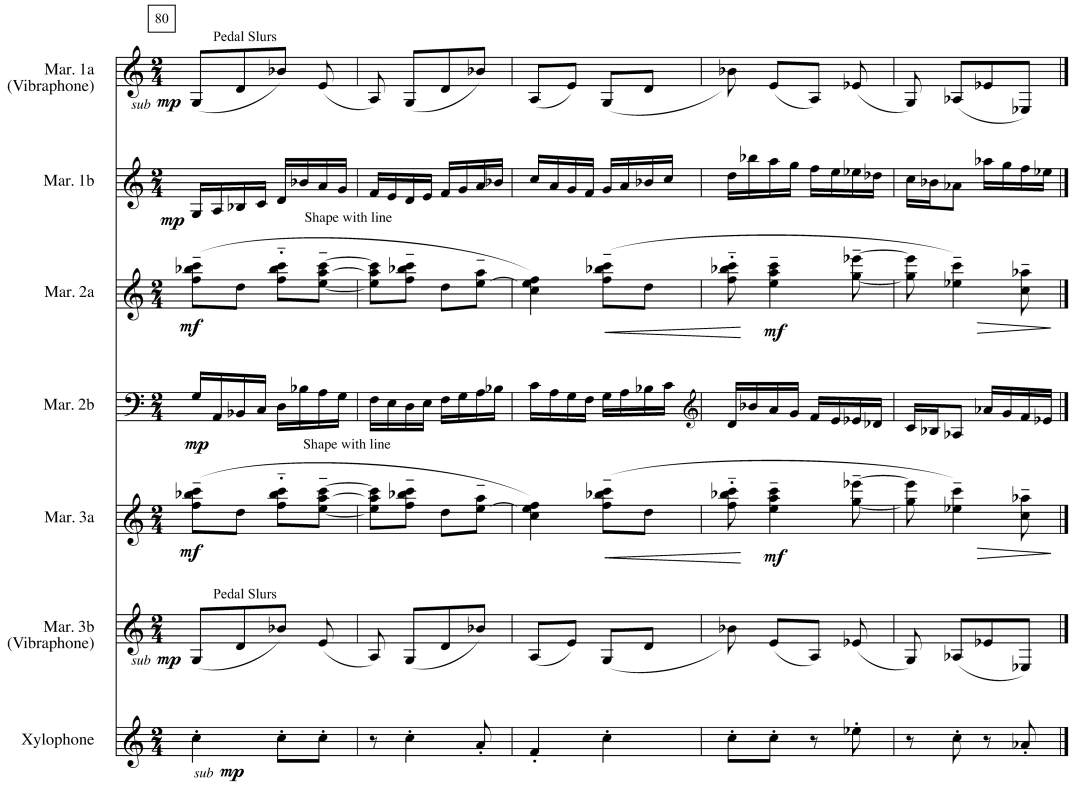


Figure 3-9. Ancona: *The Masque,* mm. 80-83, (rehearsal 6, mm. 1-4). Four melodic motives- marimba 1a/3b, marimba 1b/2b, marimba 2a/3a, xylo,



Section Three

Table 3-4. *The Masque,* Section Three, orchestration analysis.

Musical element appearing in Bernstein's original work	**Instruments on which it is performed in Bernstein's original work**	**Instruments to which element is transferred in Ancona's arrangement**
Measures 128-170		
Melody	piano solo (right hand)	marimbas 1a, 2a and 3a, xylophone
Accompaniment	piano solo (left hand)	marimbas 1b, 2b, and 3b
Bass line	timpani and double bass	timpani
Percussion material	percussion I-III	drum set
Measures 171-179		
Melody	piano solo (right hand)	marimbas 2a and 2b
Accompaniment	piano solo (left hand) timpani	marimbas 1b and 3a timpani
Percussion material	snare drum	snare drum
Measures 180-191		
Melody	piano solo (right hand)	vibes 1 and 2, marimba 2a, xylophone
Accompaniment	piano solo (left hand)	marimbas 1b, 2b, 3a
Bass line	timpani and double bass	timpani
Percussion material	snare drum (percussion II)	15″ cymbal, 17″ cymbal, snare drum, and bass drum

The final section of the arrangement occurs from measure 128 to 191. In Bernstein's original, this portion of the work is scored solely for piano solo, bells, xylophone, percussion I-III and solo double bass, while the harp and celesta appear in only four measures. With this orchestration, Bernstein returns to the instrumentation that occurs in section one (mm.1-59).

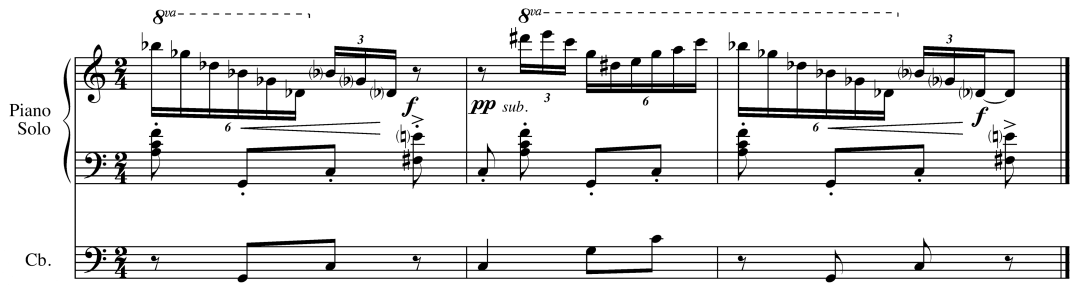
To mimic the composer's intentions, Ancona reverts to the "wooden" instrumentation (six marimbists, one xylophonist) of the opening section. However,

he deviates from this orchestration three times during section three, each time adding metallic voices that correlate to changes of timbre found in Bernstein's score. The celesta and harp are imitated by the bells in mm. 137-139, and by the vibraphones in mm. 186-187, and the bells imitate Bernstein's original bell part in measures 141-142. Despite—or perhaps because of-these deviations, the arranger stays true to the composer's timbral colors.

Instrument Characteristics and Performance Practices

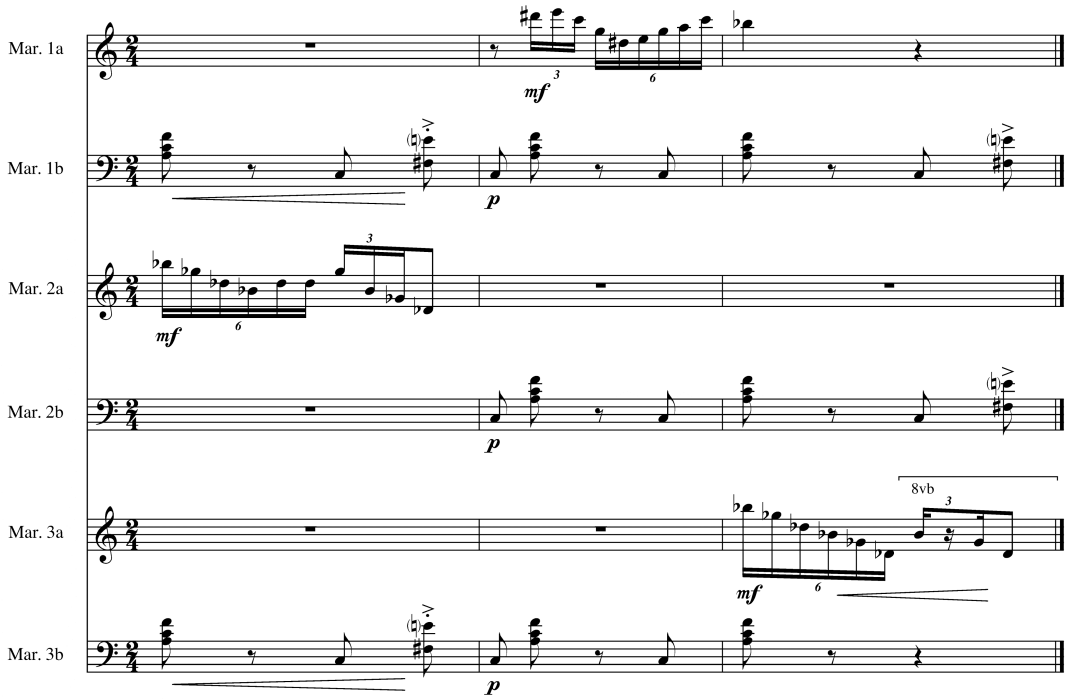
At rehearsal 24 in the original (Figure 3-10), there is an eight-measure, cadenza-like passage that appears in the right hand of the piano solo part. This passage is filled with continuous sixteenth-note triplets spanning a wide range of the instrument. Accompanying this rapid succession of notes is an eighth-note ostinato scored in the double bass and left hand of the piano solo. It is the piano solo's most virtuosic portion of the movement. The cadenza is shown in Figure 3-10.

Figure 3-10. Bernstein: *The Age of Anxiety, The Masque,* rehearsals 24-25. Piano solo cadenza material



In the percussion ensemble arrangement, this cadenza-like passage occurs between measures 154 through 161. Previous to the piano cadenza, when imitating the piano solo's right hand, Ancona scores the three upper marimba parts (mar. 1a, 2a, 3a) in unison. During the cadenza passage, Ancona varies the marimba orchestration by passing off the virtuosic material between the upper marimbists. In Figure 3-11, this Renaissance hocket technique passes from marimba 2a to marimba 1a to marimba 3a.

Figure 3-11. Ancona: *The Masque,* mm. 155-157, (rehearsal 24, mm. 2-4). Hocheted piano solo cadenza material (marimba 1a, 2a, 3a)



Performing hocket-style material on keyboard percussion instruments is not unheard of, but it is also not common. The effect that Ancona creates through this unique orchestration is a frenetic sense of movement as the motives pass from player to player. The cadenza's orchestration also stands in contrast to the remainder of the marimba scoring.

Beyond creating an effective cadenza, Ancona's hocket technique also serves the technical purpose of allowing the passage to be more easily performable. If one marimbist were to perform these eight measures alone, it would prove inaccurate and fatiguing. If the arranger maintained the unison three marimba orchestration, the passage would prove exponentially more challenging. Ancona explained his rationale for his hocket-style piano cadenza orchestration:

> The cadenza material [mm. 154-162], I remember writing up to that point and thinking, okay, I don't know what I am going to do here. Then I came to the realization, that, okay, I can orchestrate that as split parts, because trying to do that as one continuous line would get the players way out of their comfort zone. So I decided to have each player play one or two beats of sextuplets and pass it off from player to player. Which is a different challenge, to teach them how to do that effectively and pass the part off, seamlessly from player to player. I decided that I would rather do that, than to try and get three or four players to play the whole part, because the range and the stickings would make that part almost impossible to play together.[41]

Combining of Keyboard Percussion Instruments

The most diverse pairing and combining of keyboard percussion instruments appears in the arrangement's second section. This section moves away from the

[41] Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

wooden orchestration of the first and third sections by including bells, crotales, and two vibraphones. About the introduction of these new timbres, Ancona explains:

> I know one thing I think about, is that I try to be crafty about how I introduce voices. For example, the woods start the arrangement and then finally, the metals appear, where I am essentially delaying their entrance. I think also, always trying to add some sort of color to every phrase that will catch the listener's attention. The tune is drawing you in, and as subtle as they are, making sure I am introducing the voices in a way that does that. It is not like, okay, here is our percussion ensemble, and all of the voices are happening right away.[42]

Table 3-5. The expanded instrumentation of Ancona's arrangement (mm. 60-67).

Musical element appearing in Bernstein's original work	**Instruments on which it is performed in Bernstein's original**	**Instruments to which element is transferred in Ancona's arrangement**
Measures 60-67:		
Melody	piano solo (right hand)	marimbas 2a and 3a
Accompaniment	piano solo (left hand) and harp celesta (right hand) celesta (left hand)	marimbas 1b and 2b bells vibes 1 and 2
Bass line	timpani	timpani

The first entrance of metallic voices occurs at measure 60 and coincides with the first entrance of the harp and celesta in the original work at rehearsal 13. During measures 60 through 67, Ancona divides the keyboard percussion orchestration into four separate parts. Marimbas 2a and 3a perform the right hand of the piano solo material. The bells perform to the right hand of the celesta, while vibraphones 1 and 2 perform for the celesta's left-hand material. Lastly, marimbas 1a and 2a emulate a

[42] Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

combination of the piano solo's left hand and the harp part. The original appears in Figure 3-12, while the corresponding section of the percussion arrangement appears in Figure 3-13.

Figure 3-12. Bernstein: *The Age of Anxiety, The Masque* (rehearsal 13, mm. 1-8). Expanded instrumentation (celeste and harp)

The Age of Anxiety by Leonard Bernstein

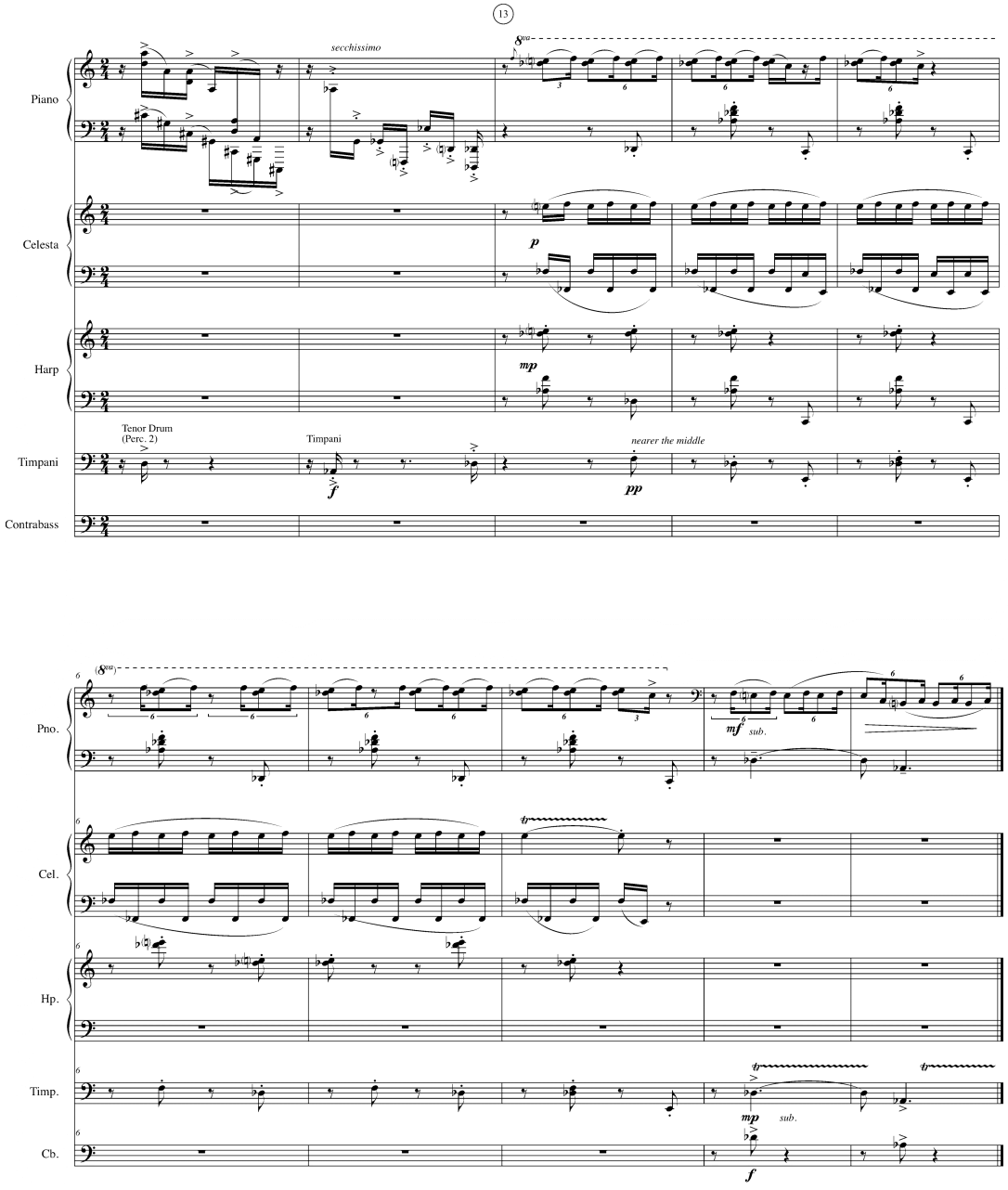
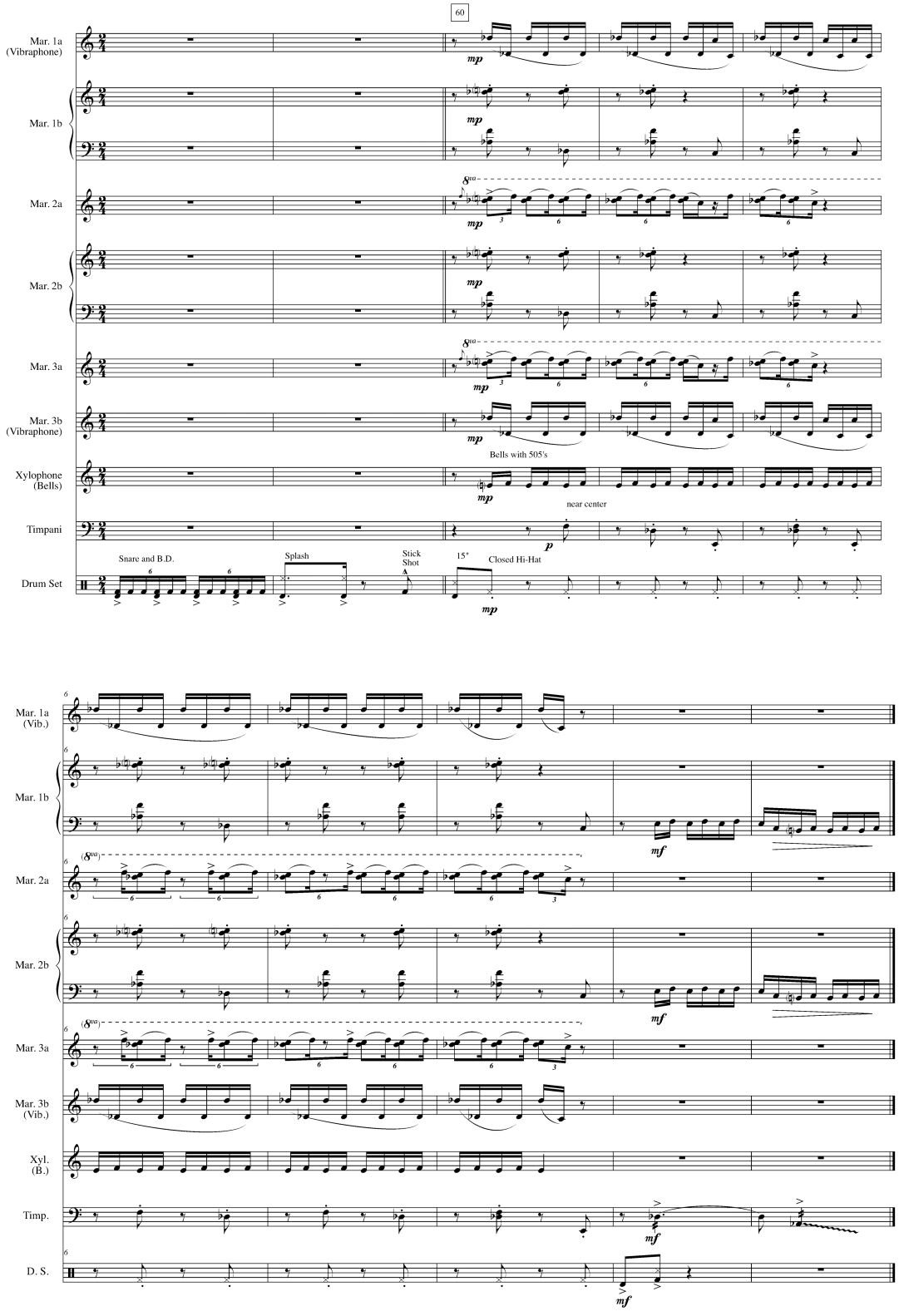


Figure 3-13. Ancona: *The Masque*, mm. 60-67, (rehearsal 13, mm. 1-8.)
Percussion expanded instrumentation: vibraphones (mar. 1a, 3b) and bells (xylo)



The arranger's orchestration choices are clever, as they match the note lengths of the original instruments they are imitating. For example, the sustaining ability of the bells and vibraphone mimic the slurred quality of the celesta in the original work. Bernstein places a slur marking above each individual measure, and includes the instruction "con ped" underneath the celesta part. Ancona imitates the original slur markings and places the phrase "pedal slurs" above the vibraphone parts. The arranger's choice of instruments and his attention to the composer's articulations and written instructions invoke the intent of Bernstein's celesta part.

The arrangement's marimba players perform two musical lines during mm. 60-67: the right-hand of the piano solo and the harp. When emulating the harp's plucked eighth notes, the arranger chooses the mid to low register of the marimba (1b and 2b). When played with medium-hard mallets, this register of the instrument produces a short note length, similar to the harp in Bernstein's original.

The right hand of the piano solo is scored for the marimba 2a and 3a parts, which play in the highest register of the instrument. The combination of register and very hard mallet selection produces short notes that mimic the piano's right hand. In all three examples (celesta, harp, and piano), the note length of the keyboard percussion instrument was a deciding factor in orchestrating the musical lines of the original work.

Omitted Musical Elements

Ancona's arrangement is accurate in duplicating all of the voices in Bernstein's original. However, there are three examples where elements of the original music are omitted from the percussion ensemble arrangement. The table below shows the omitted elements and the substituted material.

Table 3-6. Omitted elements and type of material substituted in arrangement.

Measure(s) where omitted musical elements occur	**Material that appears in the original work**	**Material that is substituted in the percussion arrangement**
Measure 40	piano solo (both hands), timpani, solo double bass	Four eighth-note "stick-shots" performed on snare drum
Three measures "between" mm.67 and 68	piano solo (both hands, timpani, solo double bass	Arranger omits these measures completely.
Six measures "between" mm.167 and 168	piano solo (both hands), percussion (I-III), solo double bass	Arranger reduces this section from eleven measures down to six measures.

The arranger explained his reasoning for these three deletions:

Measure 40:

> This part is really transitional material, to give a little bit of space and breath to the arrangement and to really make that drum set part that I created, a drumset part. I think the first one [four eighth-note stick shots], it was a recollection from *West Side Story* from *Jump* [originally a portion of *Dances at the Gym* from *West Side Story*].[43]

Three measures "between" measures 67 and 68:

[43] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

> That probably was a time consideration, I think. Unfortunately, we had a limited amount of time with the arrangement [for the competition] and that to me, felt like repeated material, so I decided to splice that section a little to get the arrangement in range [of the time limits of the competition].[44]

Six measures "between" measures 167 and 168:

> I think for our purposes and for the arrangement, we got the idea across, the idea being, this is kind of an interesting virtuosic idea that is split amongst players, so it is kind of cool to watch and it is very challenge to blend those lines. I felt at that point that [adding] six more bars of this material would be overkill and I could get back to the original motive easily. The listener got the idea of the cadenza, we created the effect we wanted to create, and then we moved on to the next section.[45]

Percussion Implement Suggestions

Throughout the arrangement, the arranger gives specific indications for the type of implement with which the performer should strike the keyboard percussion instruments. All of the mallets indicated are manufactured by Innovative Percussion and include the following: IP505, IP902, IP904, IP1002, IP1003 and IP1006.

[44] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

[45] Ibid.

Scoring of Non-Melodic Percussion Instruments

Non-Melodic Percussion Usage in Original Work and Arrangement

Bernstein's use of percussion throughout *The Masque* is quite extensive, calling for one timpanist and three percussionists. Ancona's use of a single drum set player in his arrangement is more economical, but arguably just as effective as Bernstein's orchestration. With the exception of five extremely minor omissions, Bernstein's non-melodic percussion material appears unchanged in the arrangement.

The spirit of Bernstein's original work is also represented in the arranger's choice to write a drum set part. For the majority of *The Masque*, the composer is writing for a jazz piano trio, with instrumentation consisting of piano solo, percussion and solo bass. The substitution of a drum set for Bernstein's three percussion parts is logical, considering the musical context of the movement. The arranger had the following to say about creating a single drum set part:

> It was something that was in the plans from the beginning, to have one percussionist. What I was trying to do was create an "early-jazz" drum set part, something you might have heard in the 1920's . . . I think about someone with a 30″ bass drum, temple blocks and splash cymbals. If you could have seen the setup, that's what it really looked like. There were a whole lot of instruments in the setup, and it had very much a trap set feel to it.[46]

Additions of Non-Melodic Percussion Material

In addition to synthesizing Bernstein's three percussion parts into a single drum set part, there are ten examples where the arranger augments the composer's scoring with original non-melodic material. These ten additions can be categorized in two

groups: those that expand upon Bernstein's drum set concept, and those which support melodic figures with percussive sounds. Tables 3-7 and 3-8 list these ten additions.

The additions in Table 3-7 are all based on standard drum set practices. The additions in measures 40, 58-59 and 191 are characteristic of rhythmic material, while the additions at measures 60-66, 102-113, 154-161, and 180-186 are characteristic of "time-keeping" responsibilities of a drum set player.

Table 3-7. Additions that expand upon Bernstein's drum set concept.

Measure(s) in which addition occurs	Percussion material (if any) which appears in original work	Addition or alteration of material in arrangement
Measure 40	piano solo, timpani and double bass material	The arranger omits all of these elements and replaces them with four eighth-note "stick-shots."
Measure 58-59	None, these two measures are inserted between the measure before rehearsal 13 and rehearsal 13 in the original work	The arranger freely-composes a drum set "fill," performed on snare drum, bass drum and splash cymbal.
Measure 60-66	None	The arranger scores hi-hat notes on every "up-beat" during measures 60-65. In measure 66, the arranger scores a bass drum note on beat 1 and a snare drum with 15″ cymbal note on the "and of 1."
Measures 102-113	None	The arranger scores the snare drum to perform continuous sixteenth-notes with an accent on every fourth note, beginning on the "and of

		1” in measure 102.
Measures 154-161	None	The arranger scores a two-measure ostinato underneath the piano cadenza material. A bass drum note appears on “beat one” of the first measure, and suspended cymbal notes appeared on the “and of 1” of the first measure and “beat 1” and the “and of 2” of the second measure.
Measure 180-186	Percussion II performs on snare drum a series of “downbeat” and “upbeat” eighth notes.	The arranger chooses to add “flams” to all of Bernstein’s snare drum notes, as well as fill in any rests between his notes with bass drum notes.
Measure 191	None	During the arrangement’s freely-composed final measure, the arranger orchestrates a 15″ cymbal note on “beat two” and a bass drum note on the “and of 2.”

The additions in Table 3-8 are percussive additions, which support melodic material found in the keyboard percussion instruments.

Table 3-8. Additions supporting melodic figures in the keyboard percussion voices.

Measure(s) in which addition occurs	Percussion material (if any) which appears in original work	Addition or alteration of material in arrangement
Measures 80-89	None	The arranger scores a triangle part that is correlating with the accents in the melody being performed by marimbas 1b and 2b.
Measures 114-127	Percussion I performs a single suspended cymbal note on the "downbeat" of measure 114.	The arranger scores a recurring rhythmic figure performed by the 15″ cymbal, tom, snare and bass drum, which mimics the melodic motif performed by the xylophone and marimbas 2a and 2b.
Measure 168-170	None	The arranger scores two sets of two temple block notes which correlate to two sets of "doublestops" performed by marimbas IIIA and IA, respectively.

Choice of Implement Suggestions

Throughout the score, the arranger provides indications on the type of implement to use when striking various non-melodic percussion instruments. The instruction "snare with brush" is indicated at the beginning of the score, and covers the first eleven measures of the arrangement. The drum set player's next entrance at measure 19 is accompanied by the instruction "temple blocks (sticks)." The drum set player performs with sticks from this point forward in the arrangement.

Summary and Conclusions

An Arranger's Summary

When asked to summarize his experience of arranging, teaching and performing *The Masque,* Jim Ancona stated the following:

> To me, the few things that come to mind are, I write these pieces in the spring, when I don't have a lot of writing assignments. When I was writing that [*The Masque*], I remember the fun of each day, just sitting down and writing the piece phrase by phrase, the fun of just immersing myself in the original score. There is always that fascination and that feeling of closeness to the composer. It is kind of a very intimate thing, when you write music and you are handing this music over to performers. And here is this person [Bernstein] who is handing this music over to the world. You are kind of looking at these notes and falling in love with the piece. That happens with most of the arrangements I do, I experience that, and I certainly remember that with *The Masque.* There is always that ten percent of the arrangement that is work, but I enjoyed the work.
>
> Another very rewarding thing was teaching this music to nine, young percussionists. Knowing that some of them were familiar with the work, but a lot of them weren't. This was their first initiation into *Age of Anxiety,* and I know for a lot of them, it made them go buy the CD and listen to all of the work, and hopefully enjoy it, love it. So that was very rewarding, introducing great music and a great composer to young, talented musicians.
>
> I remember performances, what made me most satisfied and happy when watching the performers play the arrangement was that they really took ownership of it. The piece really became an extension of their personality. I think that is why they were successful, because they went out and felt really good about what they were doing.
>
> The whole process from really, I remember listening to the CD and remembering that spark of interest, the total enjoyment of teaching it and the satisfaction of watching them perform it. The whole process…puts *The Masque* in that top ten percent for me. I remember almost every step along the way.[47]

[46] Jim Ancona, in discussion with the author, December 2009. Appendix One, pp. 161-180.

Analytical Conclusions

Jim Ancona's orchestration of *The Masque* effectively translates the melodic and non-melodic elements of Bernstein's original work into an exemplary percussion ensemble arrangement. The craftsmanship with which the arranger introduces the voices of the percussion ensemble is both simplistic and imaginative. The "wooden" orchestration that opens the work offers clarity to the melodic intent, while the delayed entrance of the metallic instruments provides depth to the percussion texture.

The timpani scoring in *The Masque* is particularly adept, as Ancona draws on multiple voices in Bernstein's original to create the foundation of the percussion ensemble. The arranger is exacting in his duplication of Bernstein's timpani parts, however, Ancona also utilizes the timpani to perform excerpts found in the lower register of the piano solo, harp, and double bass. These additional parts, combined with the composer's original timpani scoring, offer continuity to the bass voice of the percussion ensemble; and afford the timpani player more regularity to his/her part.

The arranger's scoring for non-melodic percussion instruments creatively supports the musical phrases found in the melodic instruments. Ancona utilizes triangle, temple blocks, and concert toms to strengthen the melodic direction and accentuations of the keyboard writing. The arranger also employs the drum set in a time-keeping capacity by scoring freely-composed ostinatos which aid the ensemble cohesiveness of the keyboard percussionists.

The combination of Ancona's scoring for timpani, keyboard, and non-melodic percussion instruments evokes the percussive qualities found in the original work. Through pairing instruments capable of producing similar note lengths and timbres

(piano vs. marimba/xylophone), the arranger's keyboard orchestration choices elicit the rhythmic drive found in the original work. Ancona's vision to evolve Bernstein's three percussion parts into a single drum set part enhances the percussive characteristics of the original work by placing all of the composer's percussion parts onto the drum set, the instrument that Bernstein's percussion scoring was collectively imitating. Together, all of these factors create an effective arrangement that duplicates the spirit that Bernstein intended.

Adagio, by Camille Saint-Saëns, arranged by Richard Gipson

Introduction

A characteristic of many of Saint-Saëns' works written during the 1870's and 1880's is the use of chorale melodies.[48] The "*Organ" Symphony* of 1886 employs a chorale melody at the beginning of the second movement scored for strings, organ and later, for a trio of wind instruments.[49] The chorale portions of this movement serve as the basis for Richard Gipson's percussion ensemble arrangement.

Gipson crafted an arrangement for marimba octet, which sonically emulates the sustained timbre of organ, strings, and woodwinds in Saint-Saëns' *Organ Symphony*. The chorale texture that Gipson creates in his arrangement is a familiar sound in current percussion ensemble literature. However, when the work was published in 1984, few percussion pieces were composed or arranged in this style. Gipson stated the following in regard to how this arrangement fit into the percussion ensemble repertoire of the early 1980's:

> We didn't have a whole lot of repertoire and certainly didn't have a lot of repertoire for large forces. At that time, large forces meaning eight to ten players. I always tried to do one chorale-based piece on every concert…so I was always looking for pieces like this [*Adagio*], because we just didn't have a whole lot to choose from. No one was emulating Saint-Saëns for sure, but those [chorale-based] pieces did give you the opportunity to work with the style and the capability of the instruments. There are more pieces [today], but I am not sure if the chorale-style marimba repertoire has necessarily exploded. I still think there is a lot of room for growth in that area; obviously there are a whole lot more of them than there used to be.[50]

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[48] Daniel M. Fallon/Sabina T. Ratner, "Camille Saint-Saëns," Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/24335

[49] Ibid.

[50] Ibid.

Three factors contribute to Gipson's ability to mimic the sustained textures of Saint-Saëns original. First, Gipson scored his arrangement for eight marimbists and excluded the tmbres of other keyboard percussion instruments. Secondly, all eight players are required to roll each note of their part, creating a seamless texture to the ensemble. Lastly, in an effort to imitate Saint-Saëns double bass and organ scoring, the arranger incorporates a two-octave bass marimba (C2 to C4), which has a lower range than a standard "low A" marimba (A2). These three factors helped the arranger craft a percussion ensemble arrangement from an original work that does not inherently sound percussive.

Gipson's scoring is extremely efficient, as the arranger is required to use eight players to imitate Saint-Saëns' numerous instrumental voices. This is most evident between rehearsals R and R1, where Gipson carefully orchestrates twenty different string, organ and wind parts for the sixteen available mallets of the marimba octet. The arranger used informed discretion when deciding which voices and harmonic doublings he chose to omit, but the effect of his decisions is evocative of the complexity of texture found in the original.

When examining Saint-Saëns' entire second movement, one is struck, not by what Gipson includes in his arrangement, but rather by what he omits. The material in the arrangement is taken from the first fifty-one measures and the final twenty measures of the movement. Excluded from the arrangement are fifty-seven measures that lie between these sections. It is clear that the arranger consciously choose to include only portions of the original work that were chorale-like, as the omitted measures contain more dense rhythms and expanded instrumentation. Gipson's

omission of this section is appropriate, as the limitations of the marimba octet would be challenged by the changes in rhythmic density and instrumental color.

In summary, Gipson's sonic emulation of Saint-Saëns original work, the efficient arranging of the composer's dense orchestrations, and the artfully selective omissions of the work's contrasting material all contribute mightily to the effectiveness of the arrangement.

Structural and Organizational Choices

Omissions and Additions

The movement structure of Camille Saint-Saëns' *Symphony No. 3 (Organ)* is unique, as "the four movements are arranged…in an interlocking pattern of two plus two".[52] The first half of the work, titled in the score under a single Roman numeral I, is divided into two large parts (movements) listed by the tempo markings of *Allegro Moderato* (first movement) and *Poco Adagio* (second movement).

The percussion ensemble arrangement begins at the beginning of the second movement and follows the form of Saint-Saëns' original for the first fifty-one measures. In the original work, these measures encompass the beginning of the second movement through the first measure of rehearsal letter S. The arranger omits the next fifty-seven measures of original material (S to X), before using the remaining material (X to the end) to finish the arrangement. Gipson stated the following with regard to the fifty-seven measure omission in his arrangement:

> One of the things that we can do well is sustain and the ability for the strings and organ to sustain was paramount to the portions of the

> original work I utilized. The center section of the work that I excluded, I did so for several reasons; one, I didn't think we had the time and ability to perform that part without it sounding like an arrangement. It might work if you had six vibraphones; you might be able to make it work, but I think it would be a stretch. The other reason is that it would have made it too long. I didn't want it to be that long.[51]

In Saint-Saëns' original work, there are a total of twenty measures between rehearsal letter X and the end of the movement; in Gipson's arrangement, there are only eleven measures. The arranger chooses to incorporate the first eight measures of original material at X, omit the next eight measures, and employ the last four measures of the original to complete the arrangement. The arranger's explanation for this decision was:

> Yes, in the original I think Saint-Saëns is extending that section for musical reasons. For lack of a better explanation, he is finishing it out, but he is also telling you he is not done musically, that there is more to come. In the marimba arrangement, we are done, so I didn't feel like there was any reason to extend it and put that musical question mark in there.[52]

Key Signatures

The second movement of Saint-Saëns' original composition appears in the key of Db major. The arranger places the key of the percussion ensemble arrangement one half step higher, in D natural major. This decision was based on the standard range of marimbas in 1984, the year the arrangement was published.

During this time period, "the most common marimba for practical use was the 4.3-octave, low-A instrument"[53] spanning from A2 to C7. Another instrument used in

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[51] Richard Gipson, in discussion with the author, February, 2010. Appendix One, pp. 181-195.

[52] Ibid.

[53] Gary D. Cook, *Teaching Percussion* (Belmont, CA: Thomas Schirmer, 2006), 95.

this work is a four-octave or two-octave bass marimba that spans from C2 to C6. *Adagio* was written for three standard low-A marimbas and one bass marimba (which the composer indicates in the score). Many times marimbas V, VI, and VIII descend to an A2, but never below. Any note below A2 is performed by bass marimba (marimba VIII) in the arrangement. Gipson did reveal in an interview that the earliest versions of this arrangement were written for four low-A marimbas. Gipson stated the following with regard to the original instrumentation and how it effected the arrangement's key signature:

> This piece was originally done for low-A marimbas…and the lowest note we had was an A, and pulling the arrangement up to D [from Db] let us use that note. Back in the old days hearing that low A was pretty nice, so you start the piece out with that.[54]

Registration and Range

Although the key is transposed up one half-step, the majority of the arrangement's notes are found in their original octave. The upper range of *Adagio* remains unaltered in the arrangement, while in the lower range of the original work requires some upward octave displacement into the range of the marimbas. In total, there are fifteen notes that fall outside the bass marimba's range. In each instance, the notes are transposed up one octave to fit within the range of the bass marimba.

[54] Richard Gipson, in discussion with the author, February, 2010. Appendix One, pp. 181-195.

Tempo Markings

The metronomic indications in the arrangement appear exactly as they do in the original. At the beginning of the *Poco Adagio*, Saint-Saëns indicates a tempo marking of 60 beats per minute. Gipson specifies the same tempo marking in the *Adagio.*

Dynamic Markings

An examination of the dynamic markings in the original and the arrangement reveal subtle and consistent differences. Any discrepancies in dynamic are listed in Table 3-9.

Table 3-9. Discrepancies in dynamic between original work and arrangement.

Region of arrangement where dynamic adjustment occurs	**Instruments which perform musical element indicated in original work**	**Instruments which perform musical element indicated in arrangement**	**Dynamic indicated in original work**	**Dynamic indicated in arrange ment**
Letter Q to R	Melody: 1st clarinet, 3rd horn, 1st trombone	marimbas III, IV and VII,	*p*	*mp*
	Accompaniment: tutti string section	marimbas I, II, V, VI, VIII	*pp*	*p*
Letter R to R1	Melody: tutti strings	marimbas I and IV	*pp*	*mp*
	Accompaniment: organ	marimbas VI and VII	*pp*	*p*
Letter R1 to X	Melody: 1st clarinet, 3rd horn, 1st trombone	marimbas I and IV	*p*	*mp*
	Countermelody: violins, violas,	marimbas II and VI	*pp*	*mp*

	cellos			
	Accompaniment: organ and double bass	marimbas III, IV, VII, and VIII,	*pp*	*p*
Letter X to the end	Melody: 1st and 2nd flute, English horn, violin 1a, 1st viola, 1st cello	marimbas II, III, V and VI	*pp*	*mp*
	Accompaniment: bassoon, tutti trombones, violin 1b, violin 2, 2nd viola, 2nd cello, db, organ	marimbas I, IV, VII and VIII	*pp*	*p*

The above dynamic discrepancies can be attributed to the differences in instrumentation between the original and the arrangement. Saint-Saëns is able to orchestrate melody, harmony, and bass line for instruments that have distinctly different timbres, including organ, strings, and woodwinds. Gipson, however, scores these same musical elements for eight percussionists who are performing solely on marimba. In order to differentiate melodic and harmonic voices in the "rolled" marimba texture, Gipson must raise the dynamic of those playing melody or countermelody, and lower the dynamic of the accompaniment.

Required Performers and Instrument Set-up

Richard Gipson's arrangement of *Adagio* is written for eight marimbists.These forces are adequate, as the arranger is able to adeptly orchestrate all of Saint-Saëns' elements of melody and harmony. The reduction of forces would challenge the arranger's ability to orchestrate all of the composer's melodic and harmonic elements in an effective manner. Conversely, as Gipson's emulation of the composer's

orchestration is thorough, no perceivable benefit could be achieved through the addition of more performers.

Gipson is careful to note in his score that the eight marimba parts "may be played on four instruments: I and V, II and VI, III and VII, IV and VIII."[55] The Roman numerals refer to which instruments the eight players share. Below is a listing of the pairings of players and the range of their marimba.

Players I and V share a 4.3-octave (low A) marimba

Players II and VI share a 4.3-octave (low A) marimba

Players III and VII share a 4.3-octave (low A) marimba

Players IV and VIII share a 5.0-octave marimba or bass marimba

As percussion technology has continued to evolve, the instrument that Players IV and VIII would currently use differs from the instrument for which Richard Gipson wrote in 1984. Gipson scored for a "bass marimba," with a range of four octaves (C2 to C6) or two octaves (C2 to C4). These instruments are extremely rare today in collegiate and high school percussion ensembles. Currently, the instrument that would be used to perform Players IV and VIII part would be the 5-octave marimba (C2 to C7).

[55] Richard Gipson, in discussion with the author, February, 2010. Appendix One, pp. 181-195.

Scoring of Keyboard Percussion Instruments

Transfer of Melodic and Harmonic Material

The instrumentation and timbre of Richard Gipson's arrangement of *Adagio* is uncomplicated, requiring eight marimbists to roll each note of their part. This simplicity creates several challenges for the arranger attempting to emulate Saint-Saëns' more diverse instrumentation, which employs organ, strings, and several wind instruments. Gipson's arrangement is divided into five sections. Below is a list of the musical responsibilities each of Saint- Saëns' instruments played during each section of the work, accompanied by a description of how the arranger scored these musical elements for keyboard percussion.

Section One

Table 3-10. *Adagio*, Section One, Beginning to letter Q orchestration analysis.

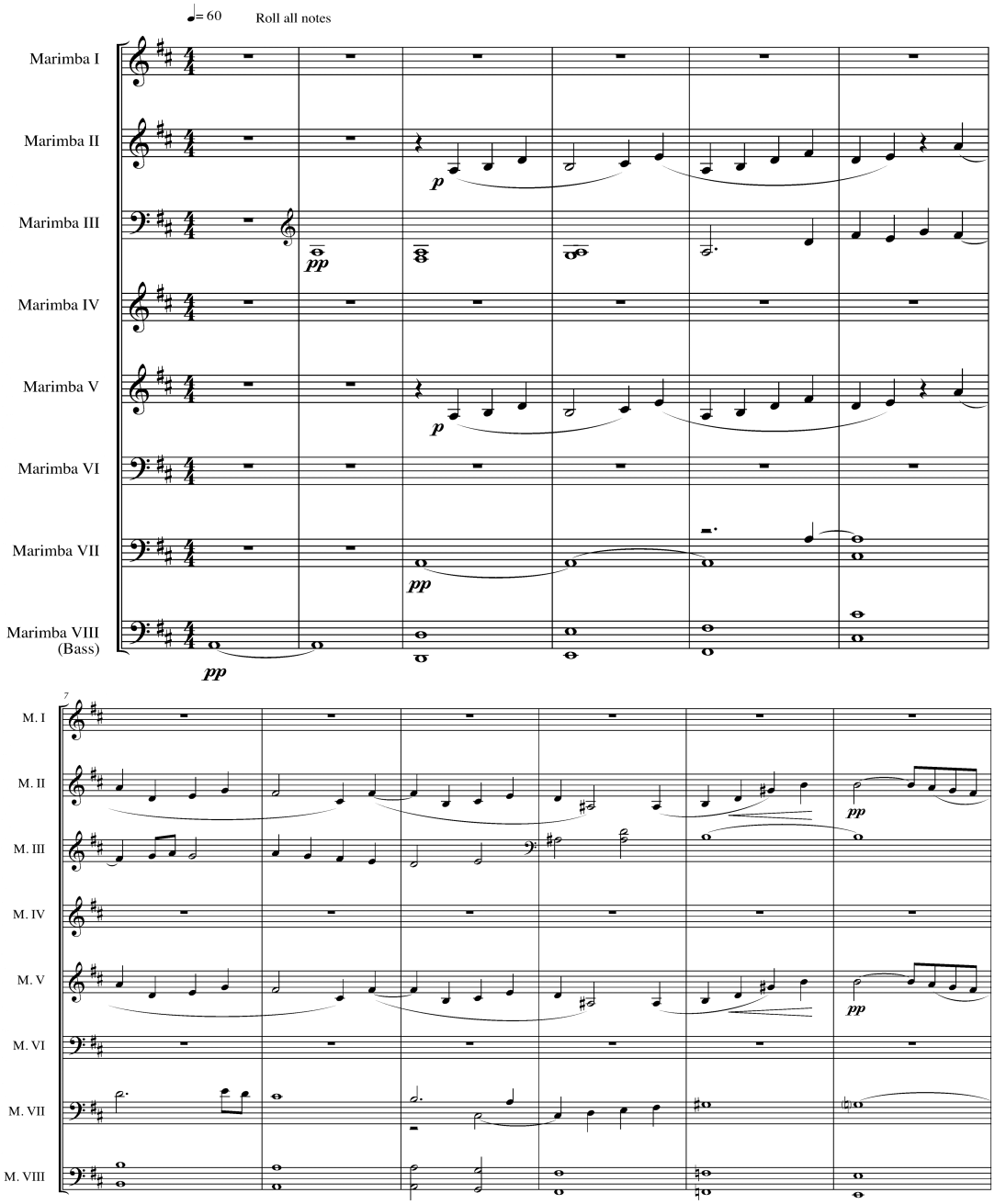
Musical element (melody, counter-melody, harmony, bass line)	Instruments scored in original work	Keyboard percussion instruments to which the element was transferred
Melody	violins I and II, viola, cello, double bass	marimbas II, V
Harmony, counter melody	organ	marimbas III, VII, VIII

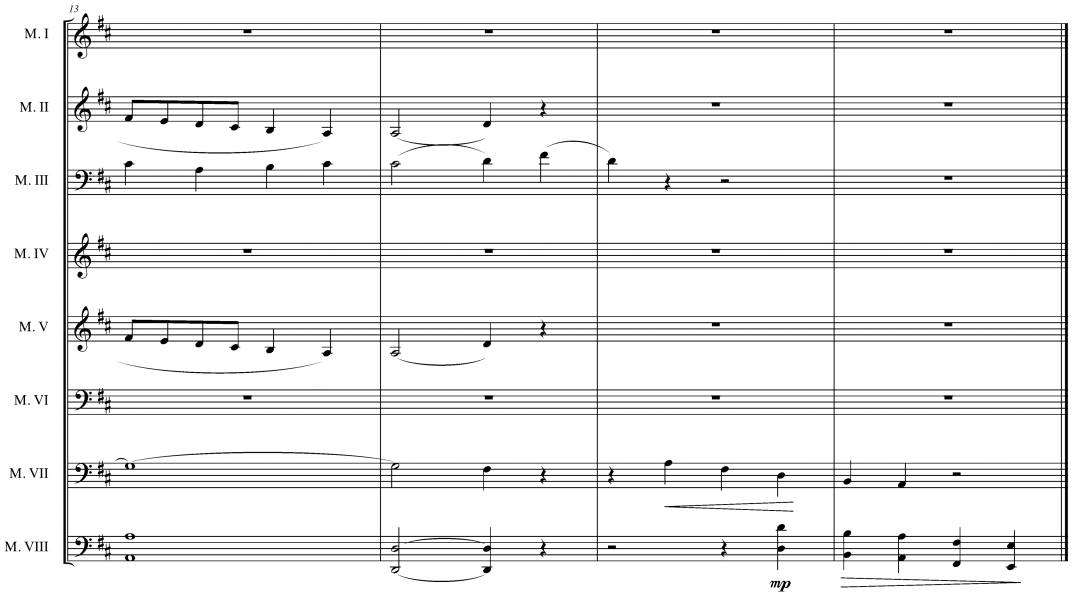
The melody at the beginning of Gipson's arrangement is scored for marimba II and V. Accompanying these two marimbists are players III, VII, and VIII, which imitate Saint-Saëns' harmony and countermelody. Gipson's decision to utilize limited forces (five out of eight possible players) to open his arrangement is critical in imitating the scarce texture demonstrated at the opening of the original work. The

smaller group of players also creates contrast to the upcoming section, which utilizes the entire ensemble. Gipson's limited orchestration can be seen below in Figure 3-14.

Figure 3-14. Gipson: *Adagio,* Beginning to rehearsal Q.
Melody scored for marimba II/V, harmony scored for marimba III/VII/VIII
Adagio by Camille Saint-Saëns, arranged by Richard Gipson.

Public Domain.





Section Two

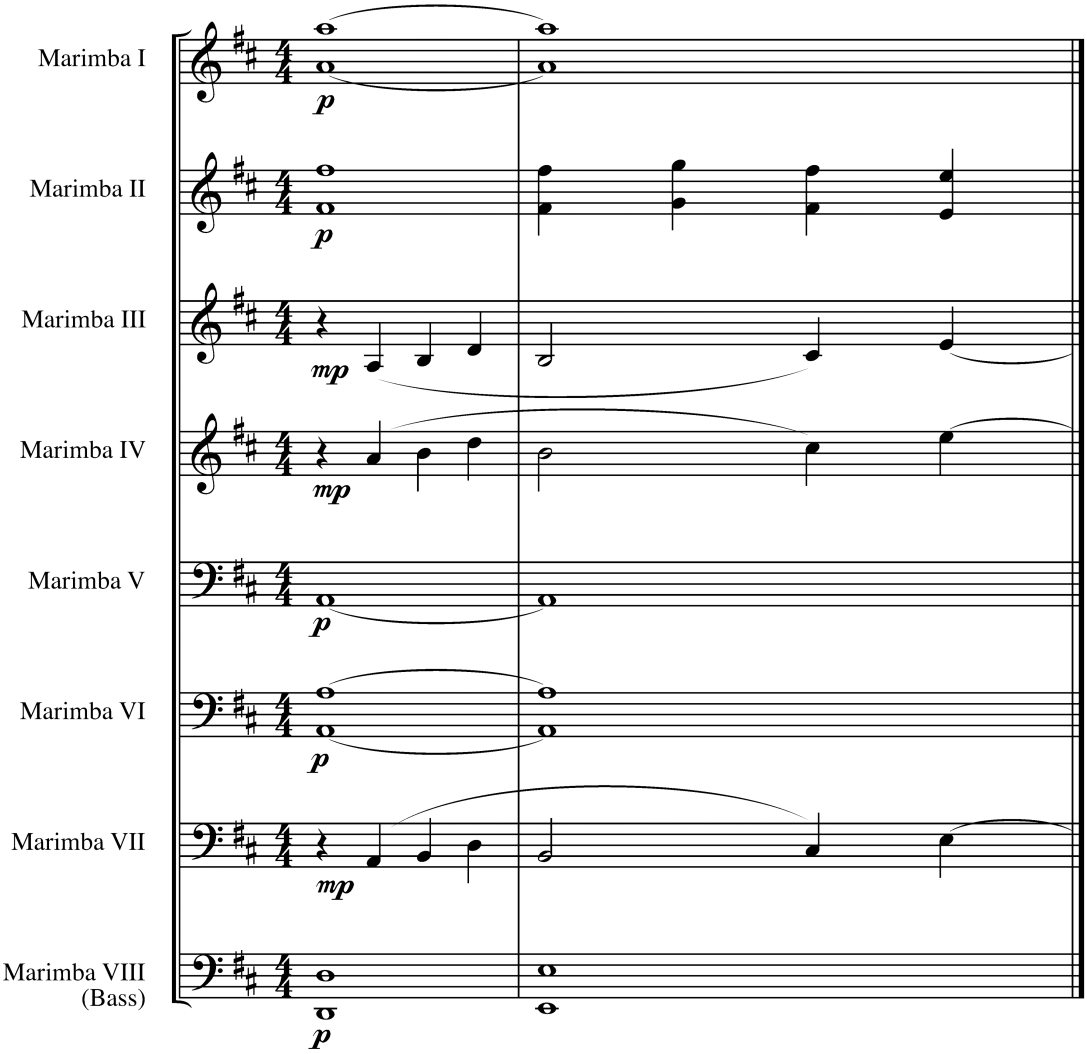
Table 3-11. *Adagio*, Section Two, letter Q to R orchestration analysis.

Musical element (melody, counter-melody, harmony, bass line)	**Instruments scored in original work**	**Keyboard percussion instruments to which the element was transferred**
Melody	1st clarinet, 3rd horn, 1st trombone	marimbas III, IV, VII
Descending melodic passage 3 measures before R	1st flute, English horn, bassoon	marimba I
Harmony and counter-melody	violins IA/B, violins IIA/B, violas I/II, cellos I/II, double bass, organ	marimbas I, II, V, VI, VIII

The arranger expands the instrumentation at letter Q to include all eight marimbists, which corresponds to the addition of woodwind instruments and divisi-string scoring in the original work. Saint-Saëns scores the melody for three solo wind

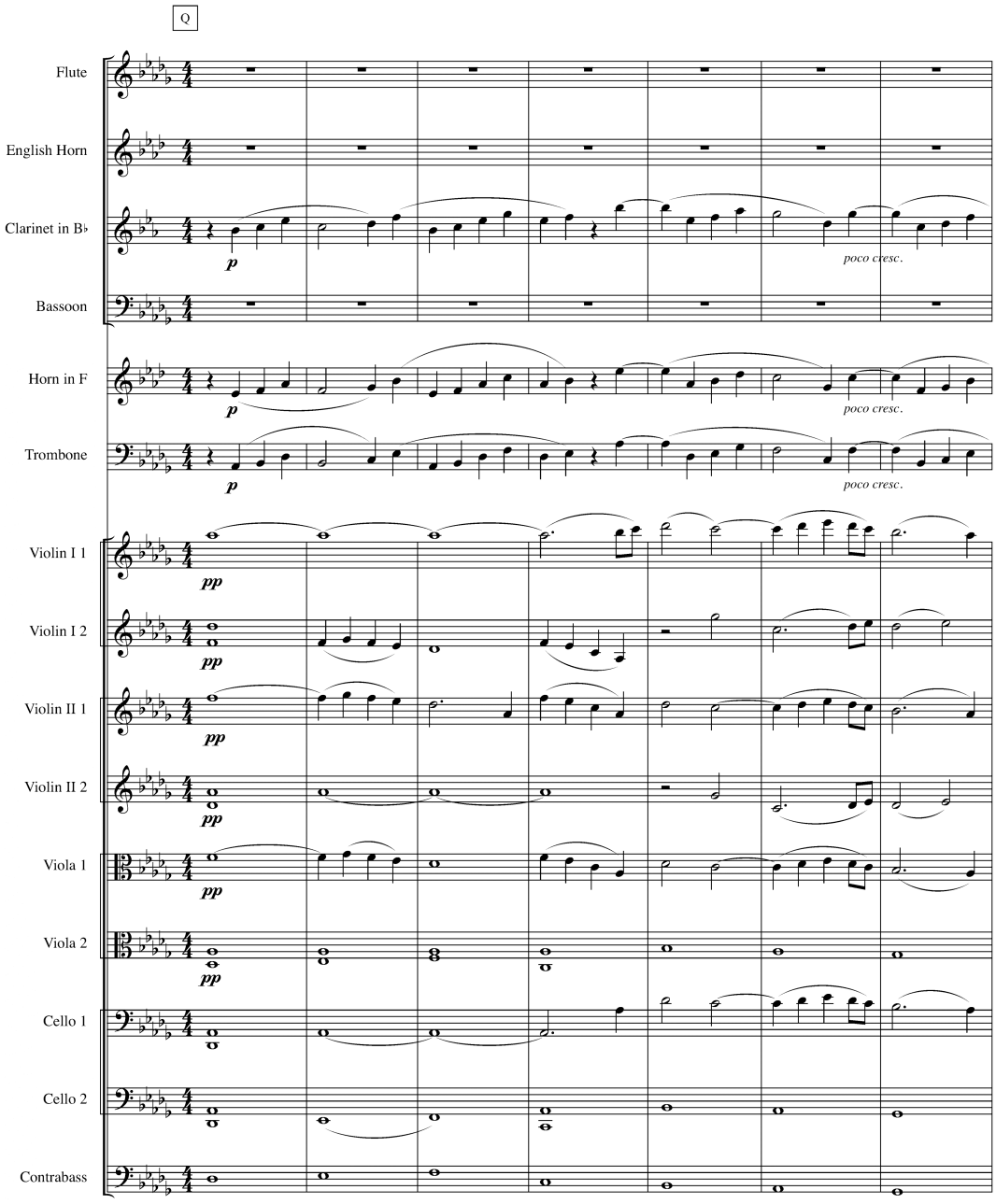
instruments, each playing in a different octave: The first clarinet begins on Ab4, the third horn on Ab3, and the first trombone on Ab2, and this "octave tripling" continues throughout the trio's melodic material. The arranger imitates this device by starting the melody of marimba IV on Anat.4, marimba III on Anat.3, and marimba VII on Anat.2. This scoring of the melody in three separate octaves is shown in Figure 3-15.

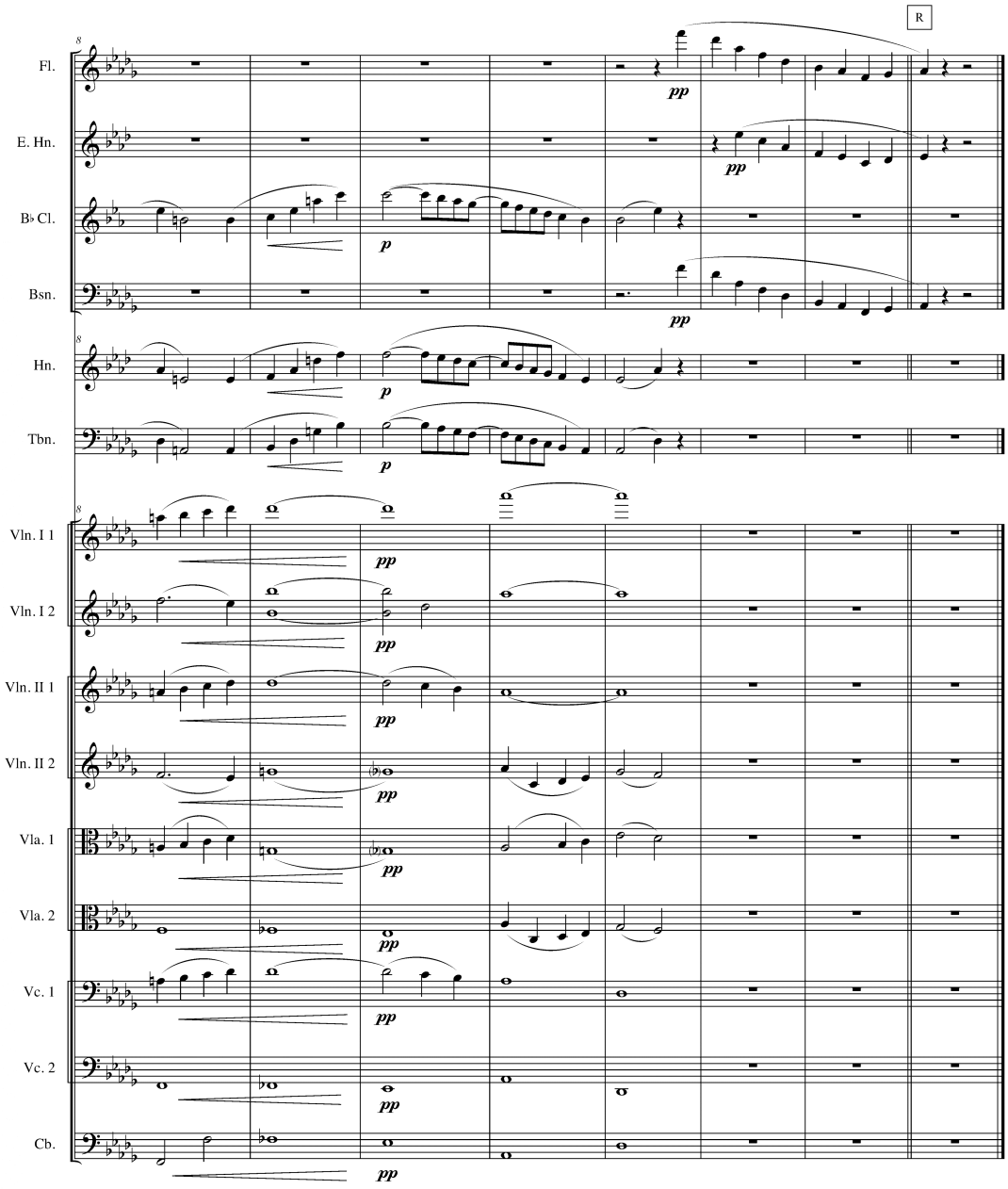
Figure 3-15. Gipson: *Adagio,* Triple-octave scoring at rehearsal Q. Melody scored for marimba III/IV/VII
Public Domain.



In the original work, Saint-Saëns' harmony and countermelody are scored for nine "divisi" string parts. The countermelody is unique as it occurs in all registers from Eb6 down (violin IA) to C3 (viola IIA) and weaves itself within the "triple-octave" melody in the wind section. In Figure 3-16, the melody is present in the top three staves, while Saint-Saëns' harmony and countermelody is displayed in the lower nine staves.

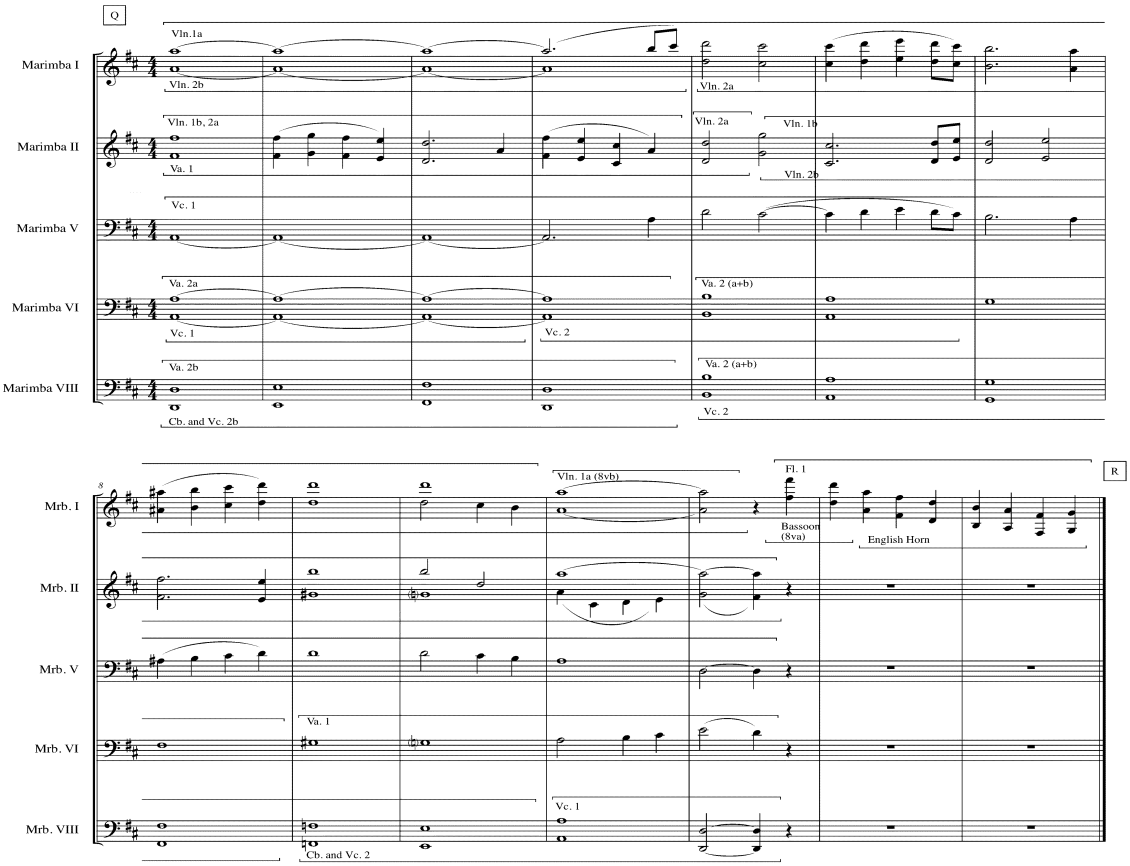
Figure 3-16. Saint-Saëns: *Symphony No.3*, Mvt. 1, letter Q.
Melody scored in woodwinds, harmony and countermelody scored in strings
Symphony No. 3 by Camille Saint-Saëns




R
Fl.
E. Hn.
B♭ Cl.
Bsn.
Hn.
Tbn.
Vln. I 1
Vln. I 2
Vln. II 1
Vln. II 2
Vla. 1
Vla. 2
Vc. 1
Vc. 2
Cb.
pp
p

In the percussion arrangement, three players perform melody between letters Q and R, while Gipson assigns five marimbists to emulate Saint-Saëns' harmonic and counter-melodic material, adeptly scoring nine string parts onto five percussion staves. This task required an intelligent dissection of the harmonic structure to allow the accompaniment materials to fit into a limited number of marimba staves. The arranger also took into account that one player (marimba VIII) would be sharing an instrument with a marimbist performing the melody. An analysis of how Gipson crafted the five harmony and countermelody parts is shown in Figure 3-17.

Figure 3-17. Reduction of harmonic and counter-melodic material between letters Q and R in Richard Gipson's arrangement.



Section Three

Table 3-12. *Adagio*, Section Three, letters R to R1 orchestration analysis.

Musical element (melody, counter-melody, harmony, bass line)	Instruments scored in original work	Keyboard percussion instruments to which the element was transferred
Melody	violins I/II, cello	marimbas I and IV
Harmony and counter-melody	organ	marimbas VI, VII, and VIII
"Bell-tone" material in organ part two measures before R1	organ	marimbas III, IV, VI, VII, and VIII

In the third section of the arrangement, the Gipson limits the number of players to five, which imitates a contraction of forces by the composer. The organ accompaniment is scored for marimbas VI, VII, and VIII, while the unison string melody is performed by marimbas I and IV.

One of this section's most unique orchestrations is found two measures before R1. In Saint-Saëns' work, these two measures are scored for the organ, which strikes the chord tones of an Ab-major chord in a quarter-note "bell-tone" manner. The arranger uses five players (marimbas III, IV, VI, VII and VIII) to mimic this effect. Each marimbist performs a single "bell-tone," and after the initial attack, continues to roll until the downbeat of "R1," producing as seamless an effect as the original. Saint-Saëns' material is seen in Figure 3-18, while the corresponding material from Gipson's arrangement is shown in Figure 3-19.

Figure 3-18. Saint-Saëns: *Symphony No.3,* Mvt. 1, two measures before R1. Bell-tone effect scored for organ
Symphony No. 3 by Camille Saint-Saëns

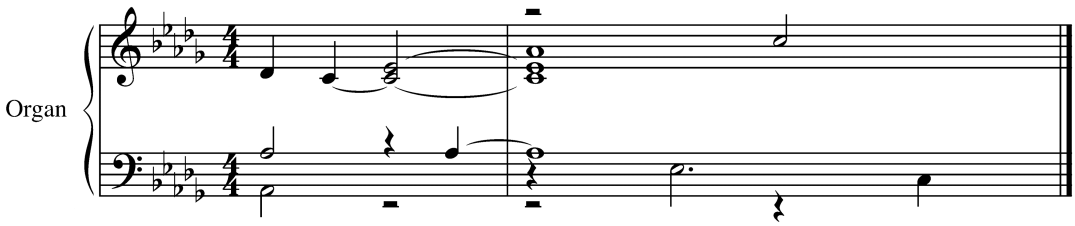
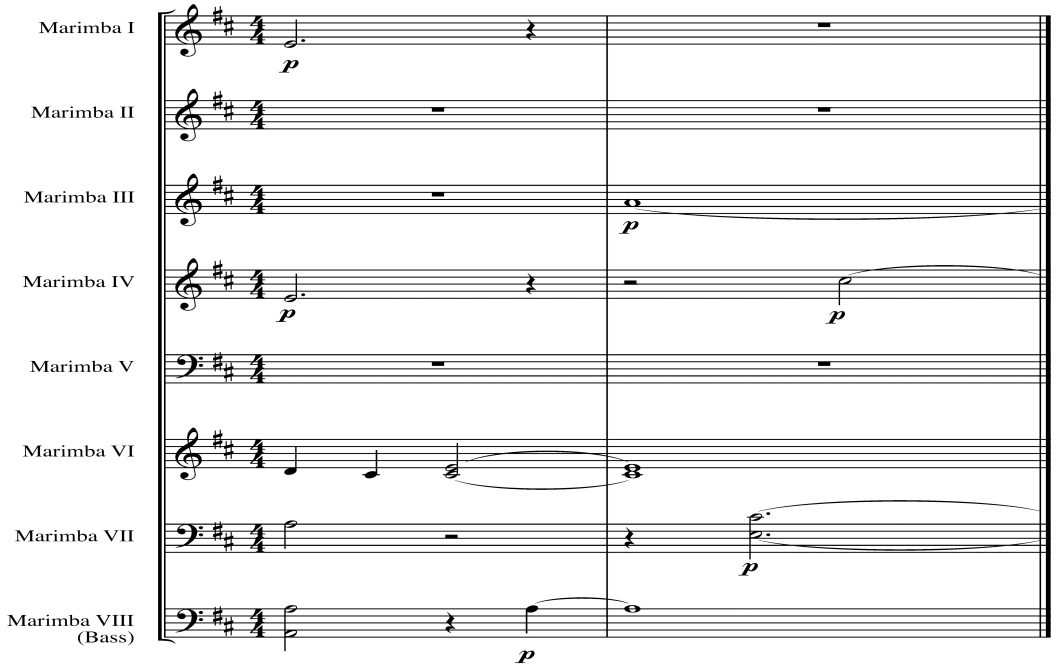


Figure 3-19. R. Gipson, *Adagio*, two measures before R1. Bell-tone effect scored for marimba III/IV/VI/VII/VIII (two measures before R1)



Section Four

Table 3-13. *Adagio*, Section Four, letters R1 to X orchestration analysis.

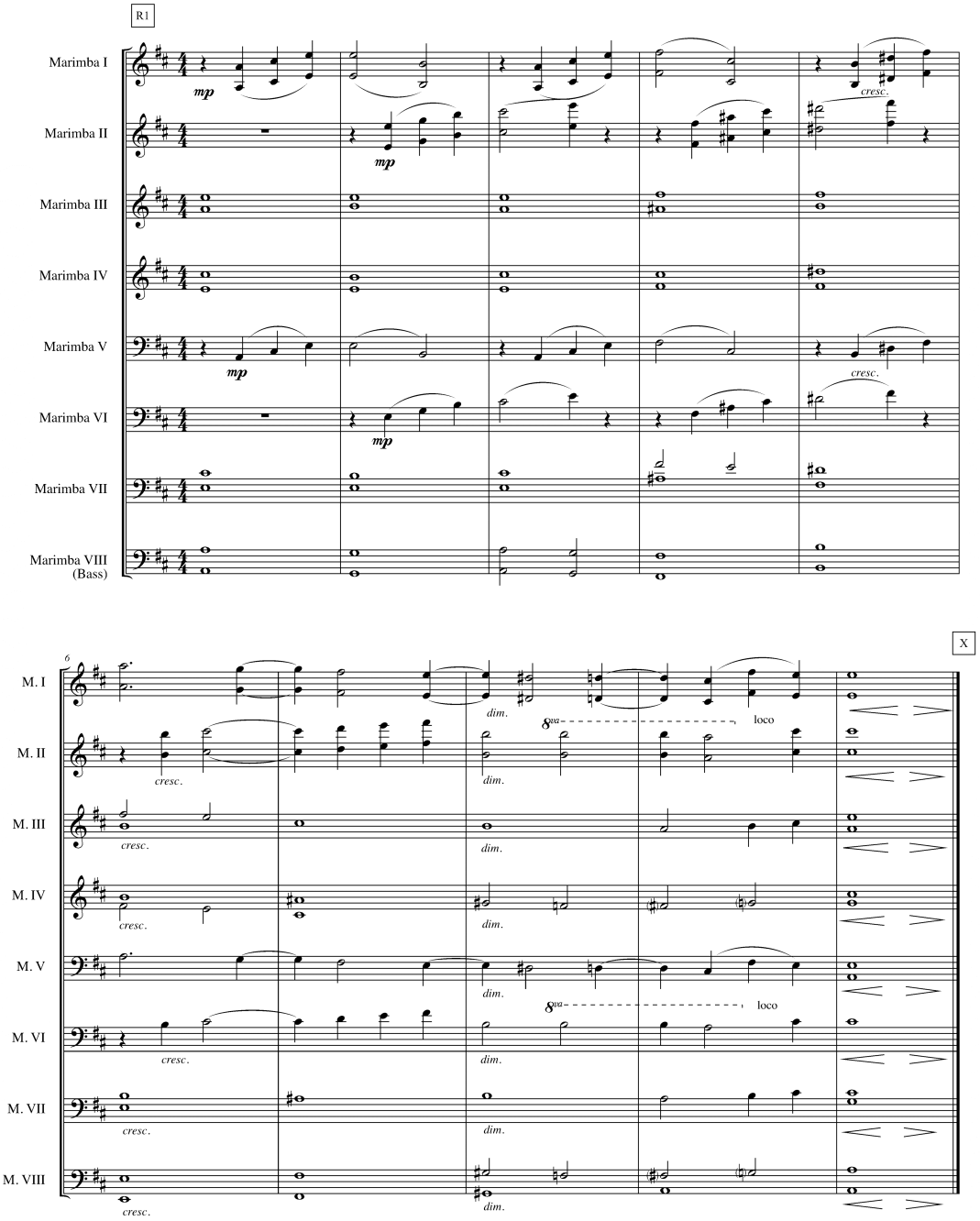
Musical element (melody, counter-melody, harmony, bass line)	Instruments scored in original work	Keyboard percussion instruments to which the element was transferred
Melody	1st clarinet, 3rd horn, 1st trombone	marimbas I and V
Counter-melody	violins I/II, violas I/II, cello	marimbas II and VI
Harmony	organ, double bass	marimbas III, IV, VII, and VIII

Saint-Saëns assigns three distinct groupings of instruments to the roles of melody, countermelody, and harmony at letter R1. The triple octave melody is assigned to the first clarinet, third horn, and first trombone. The triple octave countermelody is orchestrated for upper strings (violins I and II, violas I and II, cellos). The harmony and bass line are scored for organ and double basses. See Table 3-13.

This section required the arranger to employ a simplified orchestration. Gipson assigns two marimba players (marimbas I and V) to mimic the triple octave melody and two marimba players (marimbas II and VI) to imitate the triple-octave countermelody. The arranger is careful to assign these elements to pairs of players (I/V, II/VI) sharing the same instrument, to allow the interplay between melody and countermelody to be seen, as well as heard. A simplified orchestration of Saint-Saëns' harmonic material is achieved by assigning four marimbists to perform the

treble clef (marimbas III, IV) and the bass clef (marimbas VII and VIII) of the organ's grand staff. This orchestration is shown in Figure 3-20.

Figure 3-20. R. Gipson, *Adagio*, Letters R1 to X.
Melody scored for marimba I/IV, countermelody for II/V.
Public Domain.



Section Five

Table 3-14. *Adagio*, Section Five, letter X orchestration analysis.

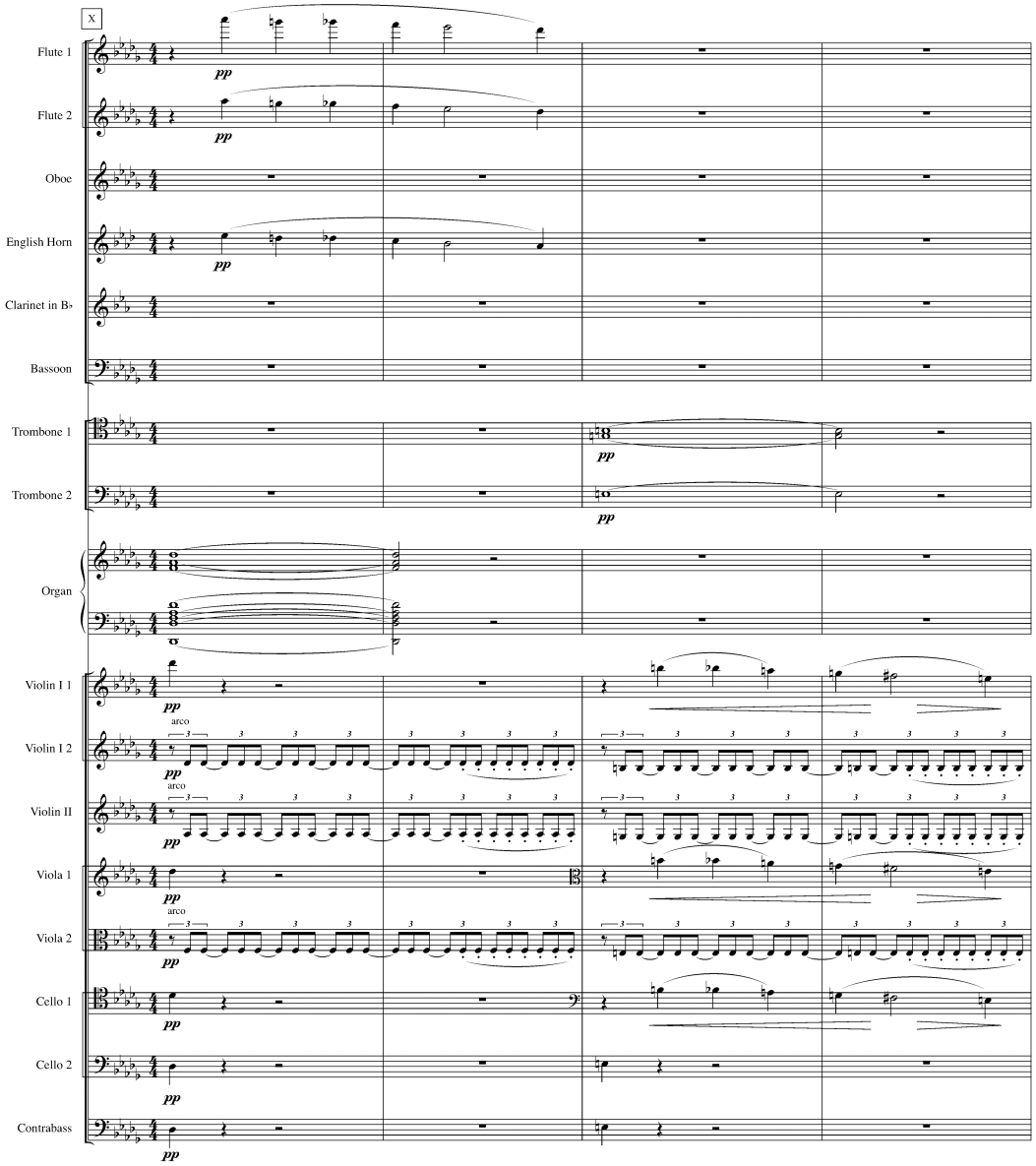
Musical element (melody, counter-melody, harmony, bass line)	Instruments scored in original work	Keyboard percussion instruments to which the element was transferred
1st melodic statement	flutes I/II, English horn	marimbas II and VI
2nd melodic statement	violin IA, viola I, cello I	marimbas III and V
3rd melodic statement	oboe I, clarinet I, bassoon	marimbas II and VI
4th melodic statement	violin IA, viola I, cello I	marimbas III and V
Harmony	organ, bass clarinet, trombone, tuba, violins IB/II, viola II, cello II, double bass	marimbas I, IV, VII, and VIII

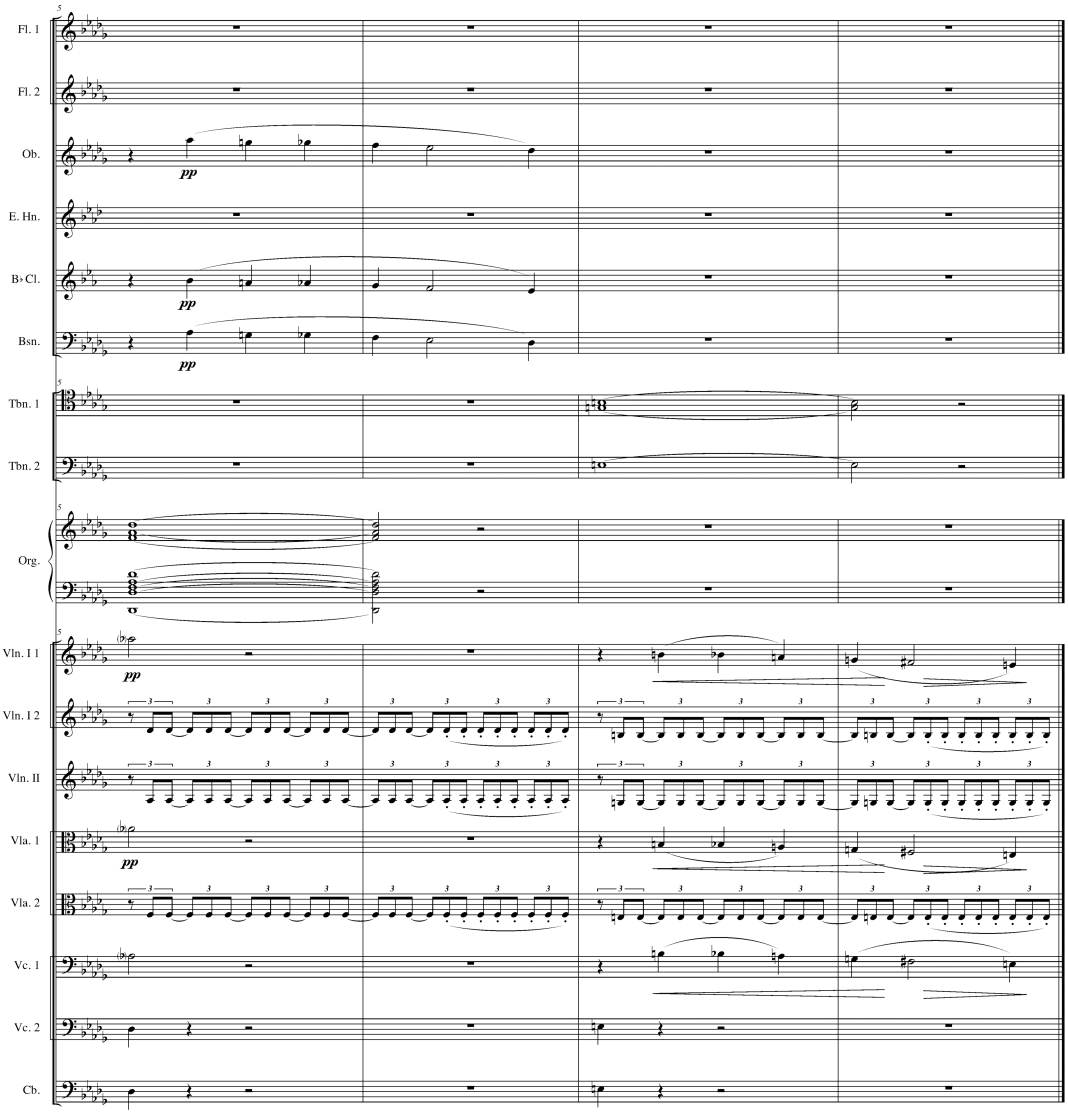
The first eight measures of letter X consist of four two-measure phrases that toggle between D major and F minor. These harmonic shifts also incorporate a unique rhythmic device. Scored for violins IB, II, and viola II is a triplet-based motive, which adds rhythmic motion to the accompanying double whole notes of the organ and wind instruments. The arranger chose to exclude this rhythmic device as it would have been out of character with the rest of the arrangement. These rhythms do not appear out of place in Saint-Saëns' work as we have heard similar material in the section Gipson excluded from his arrangement. This rhythmic device is shown in Figure 3-21.

With each tonal shift, Saint-Saëns scores a triple octave melody that employs descending quarter note motion. The composer orchestrates the first and third melodic statement for trios of wind instruments, while the second and fourth statements are

scored for strings. This orchestration is shown in Table 3-14 and can be seen in Figure 3-21.

Figure 3-21. Saint-Saëns: *Symphony No.3,* Mvt. 1, Letter X, mm. 1-8. Two measure melodic phrases scored for woodwinds and strings
Symphony No. 3 by Camille Saint-Saëns





The arranger emulates the two-measure melodic phrases with pairs of marimbists. The woodwind triple-octave melodies are scored for marimba II (octaves) and marimba VI (single notes), while the string triple-octave melodies are scored for marimba III (octaves) and marimba V (single notes). This melodic orchestration is shown in Figure 3-22.

Figure 3-22. R. Gipson, *Adagio*, Letter X to the end.
Two measure melodic phrases scored for marimba II/VI and III/V
Public Domain.

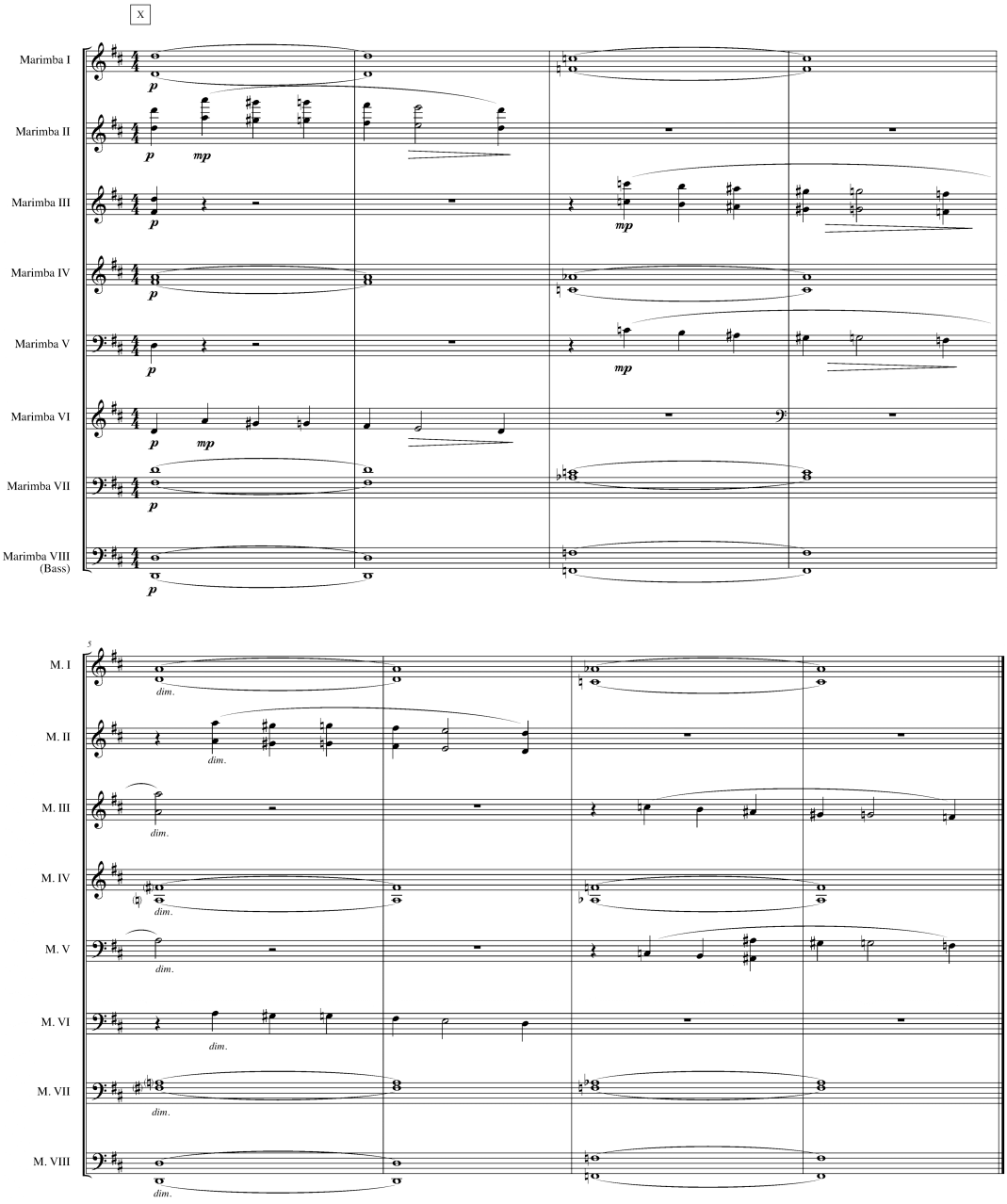
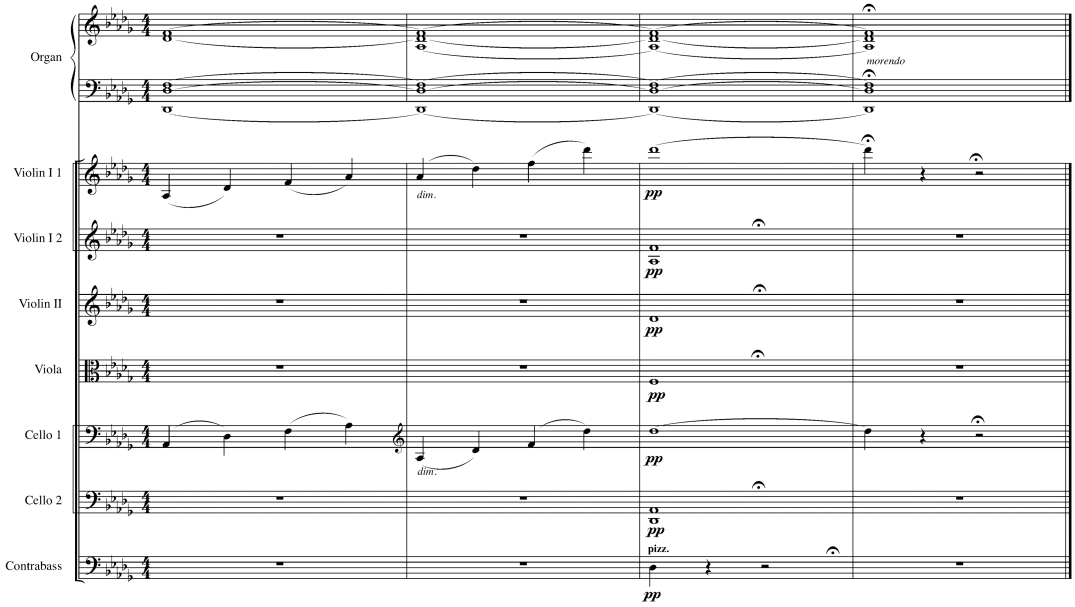


Table 3-15. Final three measures of the arrangement.

Musical element (melody, counter-melody, harmony, bass line)	Instruments scored in original work	Keyboard percussion instruments to which the element was transferred
Melodic Arpeggio	violin IA, cello I	marimbas II and VI,
Harmony	organ, violins IB/II, violas I/II, cello II, double bass	marimbas I, III, IV, V, VII, and VIII

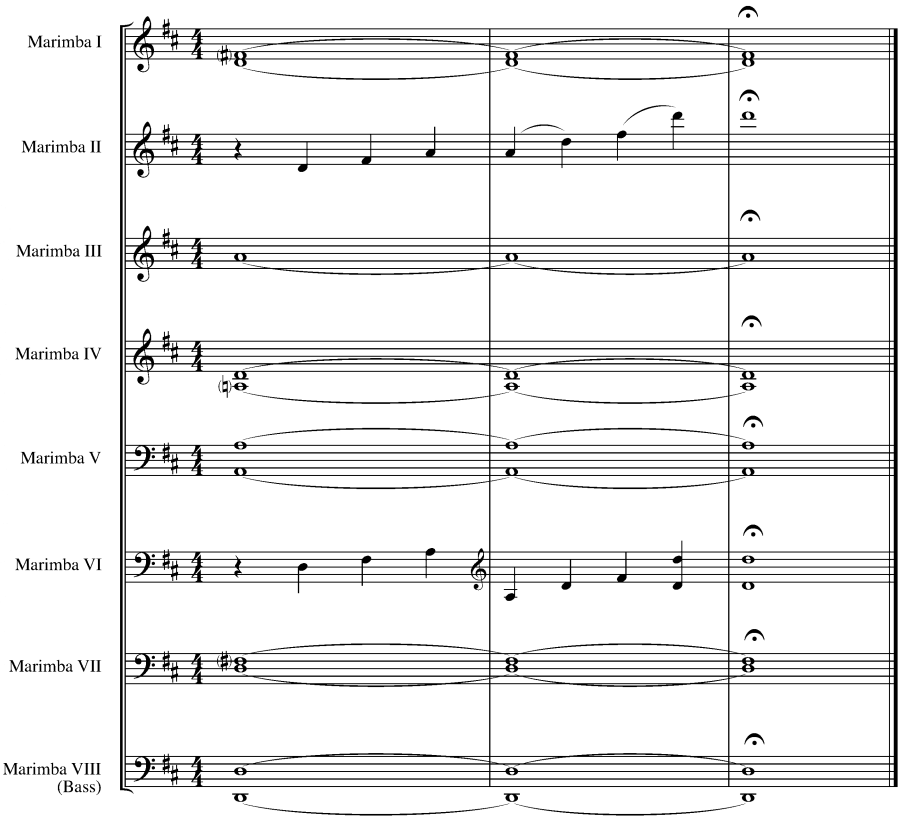
In the original work, the final four measures begin with a two-measure ascending Db-major arpeggio played by violin IA and cello I, played above a Db major chord in the organ. In the third measure, the strings enter with a Db-major chord. On the work's final measure, the strings release and only the sound of the organ is heard. Saint-Saëns' final four measures are shown in Figure 3-23.

Figure 3-23. Saint-Saëns: *Symphony No.3,* Mvt.1, last four measures. Ascending arpeggio in violin 1a/cello 1, chord scored for strings/organ, chord scored for organ solo.
Symphony No. 3 by Camille Saint-Saëns



Gipson simplifies the final four measures of the original work into a three-measure phrase in the arrangement. The violin/cello arpeggio is scored for marimbas II and VI (who share an instrument) in the first two measures. The arranger reduces the third and fourth measure of the original into a single measure, because the marimba-only instrumentation does not allow distinction to be made between the string/organ and organ solo textures heard in the original work. Gipson's final three-measure phrase is shown below in Figure 3-24.

Figure 3-24. R. Gipson, *Adagio*, last system of percussion arrangement. Final three measures: Ascending arpeggio in marimba II/VI, chord scored for all marimbas.
Public Domain.



Omitted Structural Elements

The effectiveness of Richard Gipson's arrangement relies on the fact that each marimbist is required to roll every note. The arranger has carefully crafted the form of the arrangement to employ only those sections of the original that can be duplicated using a rolled marimba texture. If the arrangement's omitted material had been included, different performance techniques and different instrumentation would have been required. About the omitted material and the effectiveness of the arrangement, Gipson explained:

> Part of this criteria notion that I talk about regarding the success or failure of an arrangement for percussion forces is whether or not the people listening to the arrangement have the following reaction, quote, "that was pretty good for percussion," end quote. And if during the transportation over to the percussion arrangement, that thought process occurs, then I think the piece is not a good fit. One of the reasons I think this piece works is, musically it works for the idiom. This vehicle is just another way of producing this music. You never think when listening to *Adagio*, "Well, that's a pretty good arrangement for percussion." To me that is the death knell of an arrangement. I think this *would* have been the case had I arranged the section I chose to exclude.[56]

Omitted Musical Elements

Three minor discrepancies exist with regard to exact duplication of musical elements in Saint-Saëns' original work. In two out of three examples, these differences are due to the range of the marimbas required for the arrangement and

[56] Richard Gipson, in discussion with the author, February 2010. Appendix One, pp. 181-195.

were stated during the interview process. The table below (3-16) highlights these minor musical omissions.

Table 3-16. Omissions and substitutions in arrangement.

Measure(s) where omitted musical elements occur	**Material that appears in the original work**	**Material that is substituted in the percussion arrangement**
Measures 21-24, 27, 42-46, 48-51	organ and double bass notes falling below C2 (outside of bass marimba range)	In all of these instances, these notes are displaced upward by one octave and scored for marimba VIII.
Measures 27-28	double whole-note Ab6 scored for violin 1	This note is available on any standard marimba, but the arranger chooses to score this note down one octave (A5).
Measures 40-41	organ performs a series of seven "bell-tone" pitches during these two measures	The arranger scores six of these "bell-tone" across his marimba choir, but omits the seventh "bell-tone," a C#3.

Percussion Implement Suggestions

The arranger states the following with regard to mallet selection: "All players use yarn mallets appropriate to their range."[58] The arranger leaves the choice of specific makes and models of mallets to the discretion of the conductor and performers. The arranger's caveat that the mallets be "appropriate" to the range of the

[58] Richard Gipson, in discussion with the author, February, 2010. Appendix One, pp. 181-195.

performer's part is pertinent, as there is a large discrepancy between the arrangement's lowest note, D2, and its highest, B6. It is standard performance practice to use graduated mallets playing in such diverse registers of the instrument.

Summary and Conclusions

An Arranger's Summary

Gipson summarizes his experiences with *Adagio*:

> As you know…playing this piece...is three things: it is part musical, it is part evangelical, and part of it is technical and I think it is equally valuable for all of those purposes.
>
> I always felt that that piece was a repertoire piece for training groups because it is an opportunity to learn musical skills and phrasing. Just the whole thought process of playing music like this that percussionists don't get to do. It is a laboratory for roll speed and phrasing. From a technical standpoint, that is one of the benefits of having the piece and that was certainly the motivation.
>
> The evangelical side is: that was back in the day when people didn't really know what percussion ensembles were capable of, so I was always looking for pieces like this, the Barber *Adagio for Strings,* the Monteverdi *Lasciatemi Morire*. Going back to the [concert] program files, I always liked to program marimba-only pieces, especially those that had chorale-style, and there were only a handful, so I was always looking for opportunities to spread the word. There is nothing like playing pieces for your colleagues in music school and having them say, "Oh my, I had no idea you guys could do that," so that was the evangelical side to it. Of course, the musical side was kind of gravy.
>
> This piece was played at PASIC 1986 in Washington DC and was played in the lobby of the Kennedy Center and was played by a mass marimba orchestra. I remember it well because several hundreds of people were out there listening to it, and in a crowded PASIC lobby it is kind of nice to witness people being quiet, and listening to gorgeous music played by marimbas. That told me a lot at the time that the piece

had some communication value, especially to a group of percussionists.[59]

Analytical Conclusions

Richard Gipson's arrangement emulates the sonic intentions of Camille Saint-Saëns' *Adagio* through a variety of orchestration techniques. The arranger is required during several portions of the work to efficiently score twenty musical lines for eight marimbists, performing with two mallets per player. During other portions, Gipson mimics the contraction and expansion of forces in the original work by employing a combination of reduced and full forces in his keyboard orchestration. Lastly, the arranger creates distinct groupings of players to perform the roles of melody, counter-melody and harmony. During these sections, Gipson is careful to place each musical element with a pair of marimbists sharing the same instrument. Through these three diverse orchestration techniques the arranger is able to imitate the intent of each of Saint-Saëns phrases.

The absence of fifty-seven measures of the composer's original work is a critical feature to Gipson's arrangement of *Adagio*. This material was omitted because its inclusion would require different performance techniques and instrumentation, and an abandonment of the chorale texture that dominates the outer portions of the work. Despite the excluded material, Gipson's piece has a sense of cohesiveness from beginning to end; and the work, as a whole, feels complete to the listener.

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[59] Richard Gipson, in discussion with the author, February 2010. Appendix One, pp. 181-195.

Gipson's sonic emulation of Saint-Saëns work is most impressive because his percussion ensemble arrangement of *Adagio* does not inherently sound percussive. Gipson's preference for a marimba-only orchestration and a requirement that all notes in the arrangement be rolled allow for the seamless texture of Saint-Saëns' original to be created by the percussion ensemble. Although chorale-style percussion ensemble pieces are common today, Richard Gipson's 1984 arrangement of the Saint-Saëns *Adagio* was one of the first pieces arranged in this style. Today it is still an extremely artistic rendering of the original work.

New York Counterpoint, by Steve Reich, arranged by Joseph Krygier

Introduction

Steve Reich includes in the score of *New York Counterpoint* the following program note about the work:

> *New York Counterpoint* (1985) is a continuation of the ideas found in *Vermont Counterpoint* (1982), where a soloist plays against a pre-recorded tape of him- or her-self. In *New York Counterpoint* the soloist pre-records ten clarinet and bass clarinet parts and then plays a final 11th part live against the tape. The compositional procedures include several that occur in my earlier music. The opening pulses ultimately come from the opening of *Music for 18 Musicians* (1976). The use of interlocking repeated melodic patterns played by multiples of the same instrument can be found in my earliest works, *Piano Phase* (for 2 pianos or 2 marimbas) and *Violin Phase* (for 4 violins), both from 1967. In the nature of the patterns, their combination harmonically, and in the faster rate of change, the piece reflects my recent works, particularly *Sextet* (1985).[60]

Although *New York Counterpoint* was written for eleven clarinets, all of its compositional devices can be found in earlier pieces written either exclusively for percussion (*Sextet, Marimba Phase)* or in works where percussion played a prominent role (*Music for 18 Musicians).* This is a critical reason why the musical elements found in *New York Counterpoint* transfer so naturally into a percussion ensemble arrangement.

The compositional devices associated with *Sextet* served as an example for Josephs Krygier's scoring of *New York Counterpoint's* Movement III, as the similarities between the third movements of *Sextet* and *New York Counterpoint* are striking. For the majority of both movements, the composer and arranger are orchestrating interlocking harmonic ostinatos, performed at a slow tempo, in 6/4,

[60] Steve Reich, *New York Counterpoint,* (London: Boosey & Hawkes, 1986).

scored for vibraphone and marimba. The arranger stated the following in regard to his arrangement of *New York Counterpoint* and his recollection of *Sextet:*

> From the first time I heard it, especially since I started with the third movement, I knew that this movement would work for percussion. I did think, okay, I have listened to Reich's music and it's very rhythmic, so are we as percussionists, and so it did seem like a fit. I had heard *Sextet* before and so there was certainly a precedent set for this type of keyboard percussion piece and it should work out fine.[61]

A unique factor to Krygier's scoring of *New York Counterpoint* is the positioning of personnel on the keyboard percussion instruments. Movement I begins with eight players performing on two marimbas, one player in each of the upper, upper-mid, lower-mid, and lower register of the instrument. During the second half of the movement, the majority of marimba players "migrate" to three vibraphones, where six players share three vibraphones, two per instrument. In Movement III, the arranger places four players in pairs on two vibraphones, and four players in pairs on two marimbas.

The practice of percussionists sharing instruments, specifically the marimba, is not uncommon to the percussion ensemble. However, it is uncharacteristic for four players to share a marimba. It is also rare for two players share a vibraphone, an instrument performed most often by one player. Although these groupings are unconventional, they correspond to Reich's groupings of musical lines.

The similarity of range between Reich's collection of clarinets and the keyboard percussion instruments is also a critical component to the effectiveness of the arrangement. All of the notes in the original work that inside the range of the

[61] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

marimba and vibraphone. *New York Counterpoint* is the only arrangement in this study that demonstrates this fact. The arranger's ability to score all of Reich's musical content, in the correct octave, strengthens the connection between composition and arrangement.

In summary, the pre-existing compositional devices which shaped the conception of the arrangement, the unconventional positioning of personnel, and the similarity of range between the instruments of the original and the arrangement all contribute greatly to the authenticity of this percussion ensemble arrangement.

Structural and Organizational Choices

Omissions and Additions

Steve Reich's program note states: *"New York Counterpoint* is in three movements: fast, slow, fast, played one after the other without pause".[62] Joseph Krygier's arrangement of *New York Counterpoint* incorporates only Movements I and III of the original work. The arranger explained his rationale for excluding Movement II:

> It really was time. I am going to do the second movement…there are things still that I have to figure out because of limitations. I think so far with the first and third movement, it really transfers really well. It does seem that this piece could have been written for percussion instruments.
>
> The second movement, [on] which I am very much influenced by the Evan Ziporyn recording, there is a bit of "scooping" and "bending" of pitch with the clarinet, that obviously we can't do on keyboard instruments. So, there will be some things that I have to let go, because obviously I don't want any rolls or bowing, or anything…exotic. I purposely put the second movement off because I think that one is

[62] Steve Reich, *New York Counterpoint,* (London: Boosey & Hawkes, 1986).

> going to be the hardest to replicate and stay truthful to the original. It is in the works, though, and I hope the work can be completely done.[63]

Key Signatures

New York Counterpoint is written for a collection of eleven clarinets and bass clarinets, all of which are transposition instruments. Movement I sounds in the concert key of Gb major, with the score appearing in the transposed key of Ab major. The arranger elects to score his percussion ensemble work in Ab major.

Movement III of Reich's work employs three transposed key signatures, Ab major, E major, and B major. Krygier scores the entirety of the third movement in the key of Ab major and excludes changes in key signature to E major and B major. The arranger does, however, modulate the original material by the intervals of a diminished fourth (upward) and an augmented second (downward) each time the composer modulates to the keys of E major and B major, respectively. These decisions *do* fundamentally change the notes that appear in the percussion ensemble arrangement. Table 3-17 illustrates these differences in key signatures between the original work and the arrangement.

Table 3-17. Comparison of key signatures.

Rehearsal number(s)	**Transposed key signature in original work**	**Key signature in arrangement**	**Intervallic adjustments made in arrangement**
71, 72, 75, 76, 79, 80, 83, 84, 87,	E major	Ab major	Transposes material upward by the interval of a diminished

[63] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

			fourth
73, 74, 77, 78, 81, 82, 85, 86	Ab major	Ab major	None
88, 89, 90	B major	Ab major	Transposes material downward by the interval of an augmented second

Registration and Range

The range of the original work is altered in two ways during the percussion ensemble arrangement. In each instance, the change is range is linked to the aforementioned intervallic modulations, shown in Table 3-21. During the first nine of the modulations (Enat. major), the entire range of the arrangement is shifted upward from the original work. In the final three modulations (Bnat. major), the entire range of the arrangement is shifted downward, in comparison to the original work.

Dynamic Markings

The first movement of Reich's *New York Counterpoint* is densely filled with dynamic markings. The composer is particularly attentive to informing the players when to "fade in" and "fade out" of the sound of the ensemble. Krygier accurately duplicates these detailed instructions in the arrangement's score.

Movement III of *New York Counterpoint* includes only sparse dynamic markings. A marking is given each time a new voice enters, but rarely do crescendos and decrescendos appear in the original score. The arranger imitates Reich's dynamics exactly.

Time Signatures and Tempo Markings

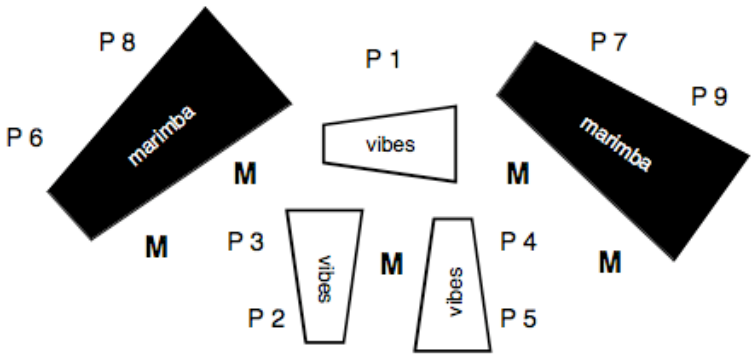
The composer employs two time signatures in Movement I (6/4 and 2/2) and one time signature for Movement III (6/4). The time signatures found in the arrangement are identical to those found in the original score.

The metronomic indications of the original work appear as exact facsimiles in the percussion arrangement, with one minor discrepancy. In Reich's score, the tempo marking of "quarter note = circa 184 bpm" is given, while in Krygier's score, a slightly more definitive "quarter note = 184 bpm" is indicated.

Required Performers

Krygier employs nine keyboard percussionists in *New York Counterpoint.* The work calls for these percussionists to perform on two five-octave marimbas and three three-octave vibraphones. The arranger has provided the set-up diagram displayed below.

Figure 3-25. Percussion set-up (spatial) for *New York Counterpoint.*



When asked about the number of players in his arrangement, Krygier explained the process he used to determine this sum:

> When I first started working on this piece, I actually didn't have a specific number of players in mind, and definitely didn't have a number as large as nine in mind for the work. I was hoping that the work could be a quartet or quintet, and then I would just overdub some of the other parts and treat the work as a "mixed-version" of the piece. It wouldn't be just a soloist against ten pre-recorded clarinets like the original, but more of a small chamber percussion ensemble with pre-recorded material as well.
>
> Then I started to think, that is going to be way too complicated, specifically the process of recording and then getting click tracks and so on. So, I thought, you know what, can I just do this all with live players? So, I started with the third movement and simply counted up the number of parts playing at once, and there was the number of players for the work. So I knew that if I had nine, that I could get all of the parts covered.[64]

[64] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

Scoring of Keyboard Percussion Instruments

Movement I: Transfer of Melodic and Harmonic Material

Movement I of *New York Counterpoint* can be divided into three distinct sections, which utilize different combinations of marimba and vibraphone players. Section one is scored for eight marimbists, while section two incorporates six vibraphonists and one marimba player. Section three is orchestrated for six vibraphonists and three marimbists. These changes in instrumentation signal structural divisions within Movement I.

Movement I, Section One (Measures 1-47)

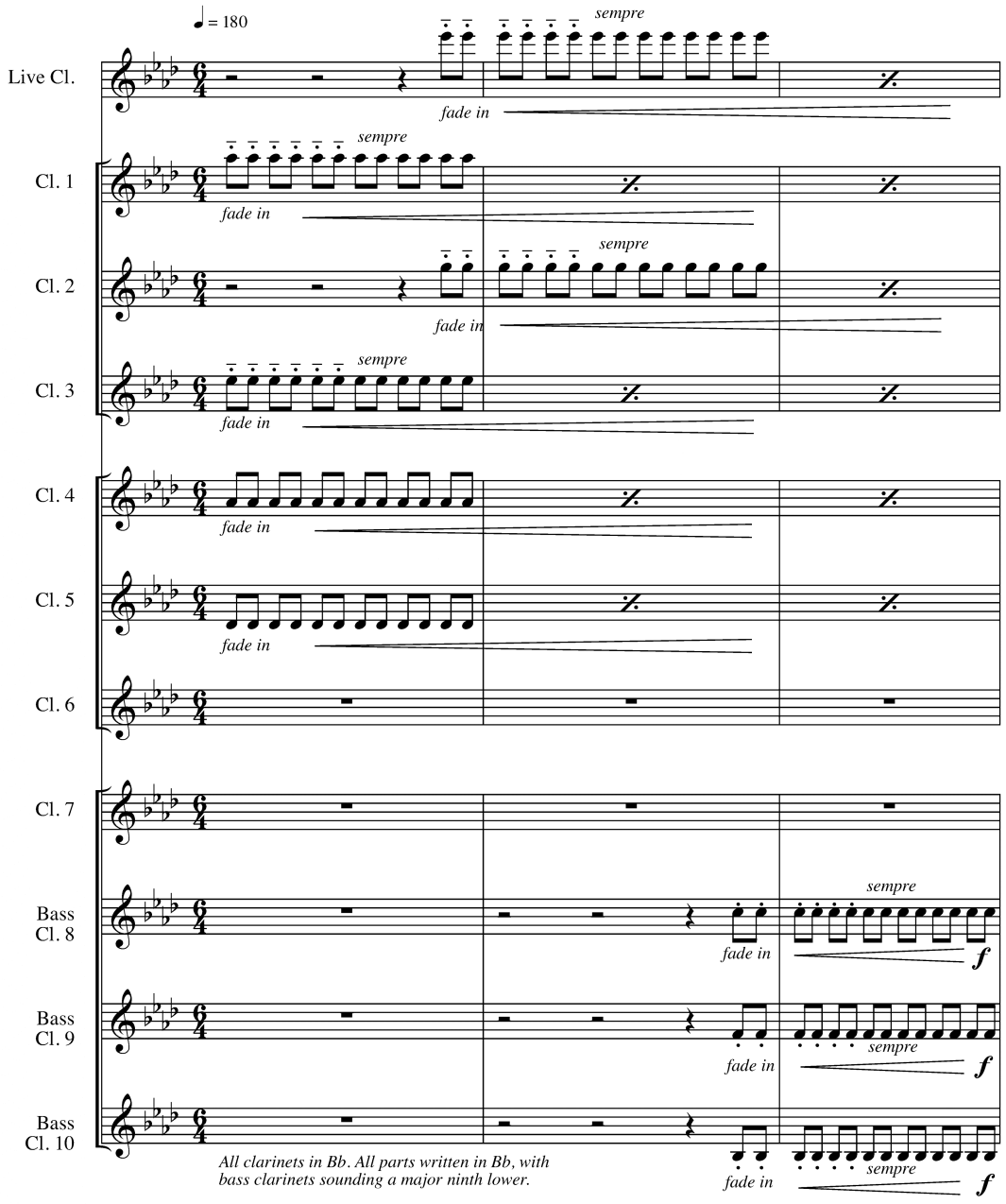
Table 3-18. *New York Counterpoint*, Movement I, Section One (mm. 1-47) orchestration analysis.

Player number and marimba location	Clarinet part assigned to this stave and corresponding articulation marking
Player 1-Top of marimba I	live clarinet (tenuto-staccato)
Player 3-Top of marimba II	clarinet I (tenuto-staccato)
Player 4-Mid-top of marimba I	clarinet II (tenuto-staccato)
Player 5-Mid-top of marimba II	clarinet III (tenuto-staccato)
Player 6-Mid-low of marimba I	clarinet IV (no articulation given)
Player 7-Mid-low of marimba II	clarinet V (no articulation given)
Player 8-Low of marimba I	bass clarinets VIII and IX (staccato)
Player 9-Low of marimba II	bass clarinet X (staccato)

The first forty-seven measures of Movement I are scored for nine clarinets performing only eighth notes. The composer divides these players into three groups based on the articulation marking assigned to their part. The live clarinet and clarinets I, II and III are given “tenuto-staccato” markings (a tenuto marking with a staccato marking below) above each eighth note. Bass clarinets VIII, IX and X are given

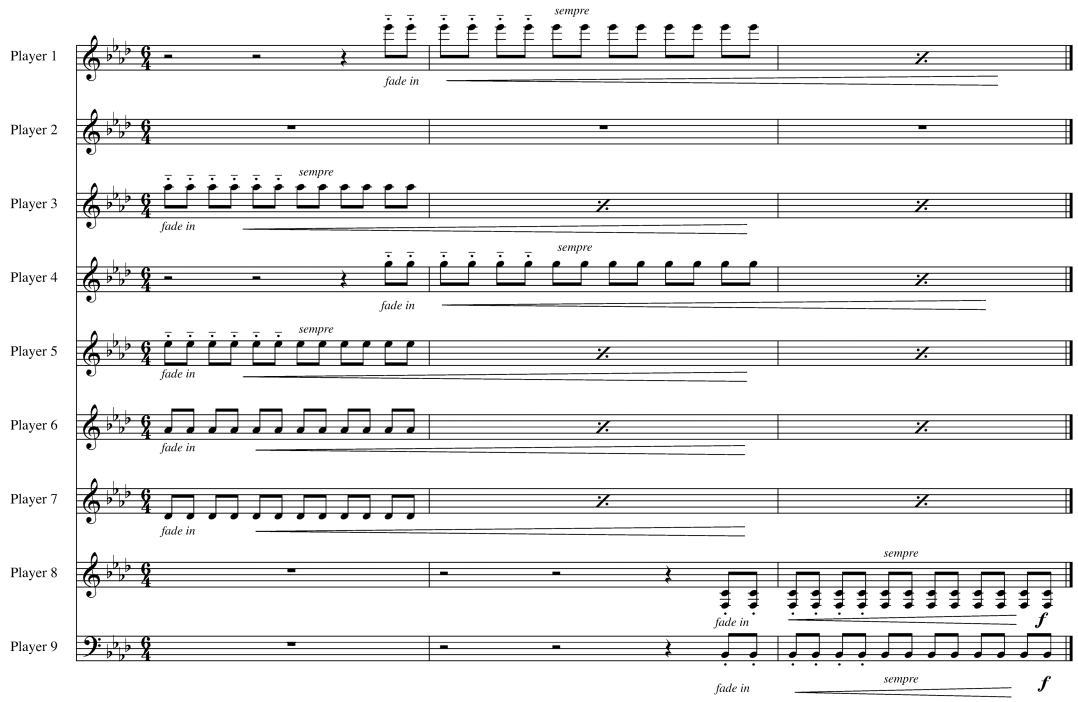
"staccato" markings above each eighth note. Clarinets IV and V (pre-recorded) are given no articulation. The beginning of Reich's Movement I is shown in Figure 3-26.

Figure 3-26. S. Reich: *New York Counterpoint*, mm. 1-3.
Nine clarinet parts are divided into three groups based on articulation.
New York Counterpoint by Steve Reich



Eight marimbists are utilized to imitate the timbre and voicing of Reich's nine clarinets. The arranger assigns one clarinet stave per marimbist. Player 8 is the only exception, as this player is required to perform two clarinet parts (bass clarinets VIII and IX) simultaneously. Table 3-18 illustrates how the arranger transferred Reich's clarinet parts to the arrangement. The first page of Krygier's score is shown in Figure 3-27.

Figure 3-27. J. Krygier, *New York Counterpoint*, mm. 1-3.
Eight percussion parts are divided into three groups based on articulation.



Krygier's decision to score solely for the marimba is critical to the arrangement's ability to emulate the sound of Reich's nine clarinets. The marimba is an appropriate choice because the note length a marimba bar exhibits when struck is

similar to the note length Reich desired at the opening of Movement I. If the arranger were to have incorporated vibraphones, which are capable of performing much longer note lengths, the timbre the composer envisioned would not have been matched. Joseph Krygier explained that "it was a conscious effort on my part…to get all of those voices to fit on two marimbas."[65]

Movement I, Section Two (Measures 48-77)

Table 3-19. *New York Counterpoint*, Movement I, segment two (Movement I, mm. 48-124) orchestration analysis.

Player assignment	Clarinet part the percussionist is duplicating	Location of percussionist	Shared instrumentation
Player 1	live clarinet	Top of marimba I	
Player 2	clarinet I	Top of vibe I	} shared vibraphone
Player 3	clarinet IV	Bottom of vibe I	
Player 4	clarinet II	Top of vibe II	} shared vibraphone
Player 5	clarinet V	Bottom of vibe II	
Player 6	clarinet III	Top of vibe III	} shared vibraphone
Player 7	clarinet VI	Bottom of vibe III	

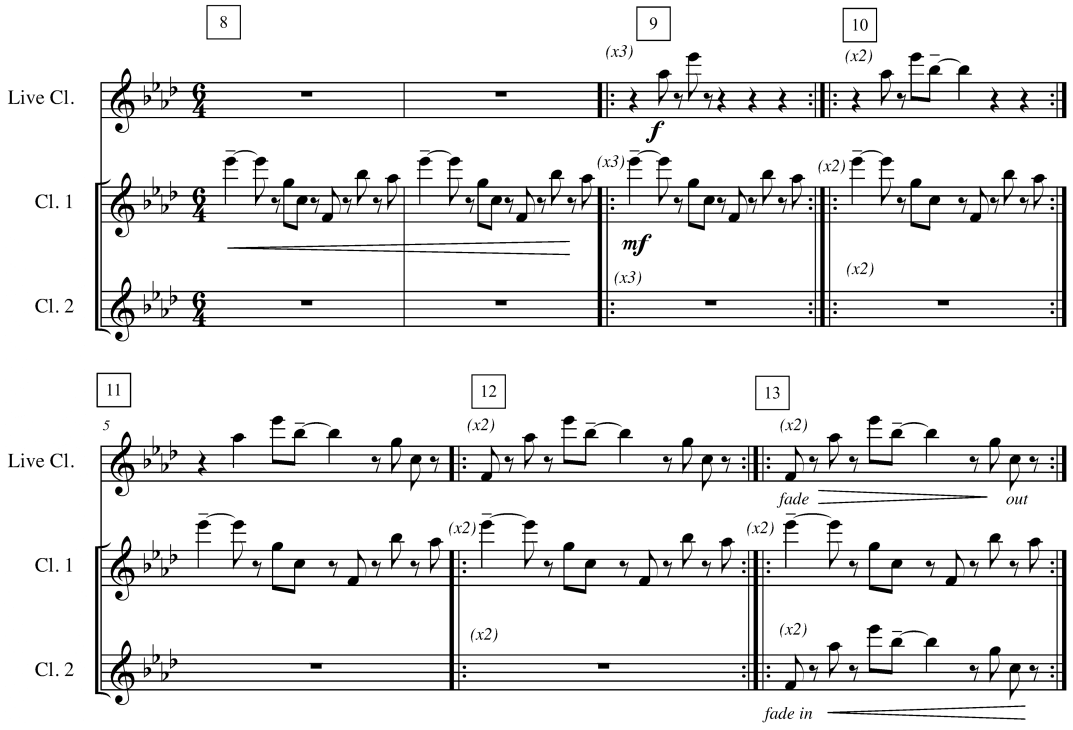
The second section (mm. 48-77) of Movement I incorporates two musical devices: "interlocking repeated melodic patterns played by multiples of the same instrument"[66] (pre-recorded clarinets) and three and four-step additive melodic processes (live clarinet). This orchestration begins at rehearsal 8, when clarinet I

[65] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

[66] Steve Reich, *New York Counterpoint,* (London: Boosey & Hawkes, 1986).

performs a repeated one-measure melodic pattern. Beginning at rehearsal 9, the live clarinet enters with a four-step additive melodic process, which results in a melody after the fourth step. The live clarinet performs a total of five additive melodic episodes, which encompasses rehearsal numbers 8 through 34. With each additive episode, one more pre-recorded clarinet part is added to the interlocking melodic ostinato, until a total of six pre-recorded clarinets have entered. The first of these five additive melodic episodes is shown below in Figure 3-28.

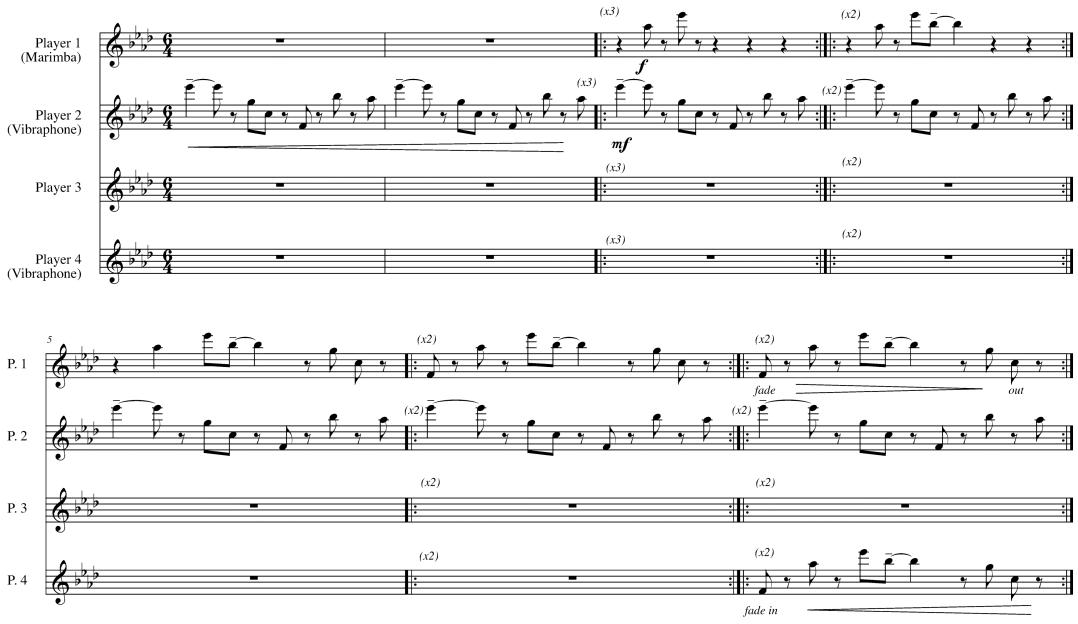
Figure 3-28. S. Reich: *New York Counterpoint*, rehearsals 8-13.
Interlocking ostinato (cl. 1/2) and additive melodic episode (live clarinet)
New York Counterpoint by Steve Reich



Krygier alters the keyboard instrumentation at the beginning of section two, in an effort to imitate the contrast between the live clarinet and pre-recorded clarinet parts. The arrangement is scored for six vibraphonists (performing on three instruments) to mimic the six pre-recorded clarinet parts and a single marimbist to perform the live clarinet part. This is shown is Table 3-19.

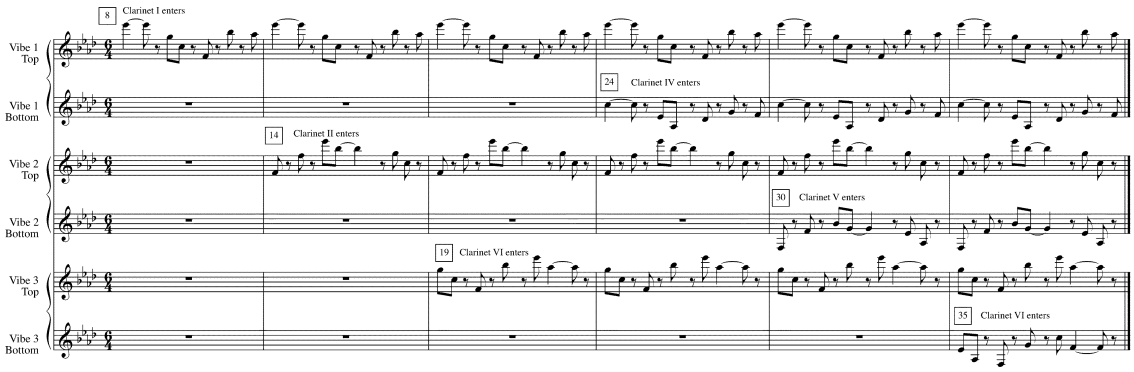
Krygier's choice of instrumentation is critical, as the separation of timbre between the vibraphone sextet and the solo marimbist help to highlight the musical roles Reich intended. In the following example (Figure 3-29) Player 1 (marimba) is performing a four-step additive process. The interlocking ostinato is performed by Player 2 and then later by Player 4 (both on vibraphone).

Figure 3-29. J. Krygier, *New York Counterpoint,* rehearsals 8-13. Interlocking ostinatos (P.2/4) and additive melodic episodes (P.1)



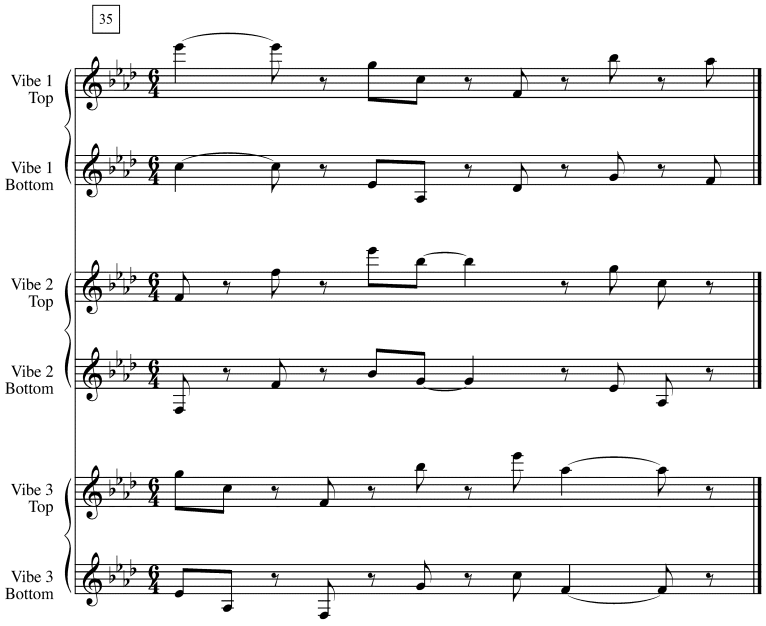
The interlocking ostinato parts of Movement I are performed by six pre-recorded clarinet parts, whose entrances are staggered, until all have entered. In the percussion arrangement, six vibraphonists playing on three vibraphones perform these pre-recorded clarinet parts. Figure 3-30 shows that symmetrical nature of their staggered entrances.

Figure 3-30. Staggered vibraphone entrances.
Consecutive entrances of vibe 1, 2, 3,



The order of the vibraphone entrances is important because of the way the arranger pairs two vibraphonists together on a single instrument. Although the six players are performing different pitch selections, each vibraphone pair is playing exactly the same rhythm. This allows the players to play cohesively, as they are sharing an instrument. Figure 3-31 shows the composite vibraphone voicing after all six staggered entrances have occurred.

Figure 3-31. Composite vibraphone parts.
Unison rhythm for each vibraphone.



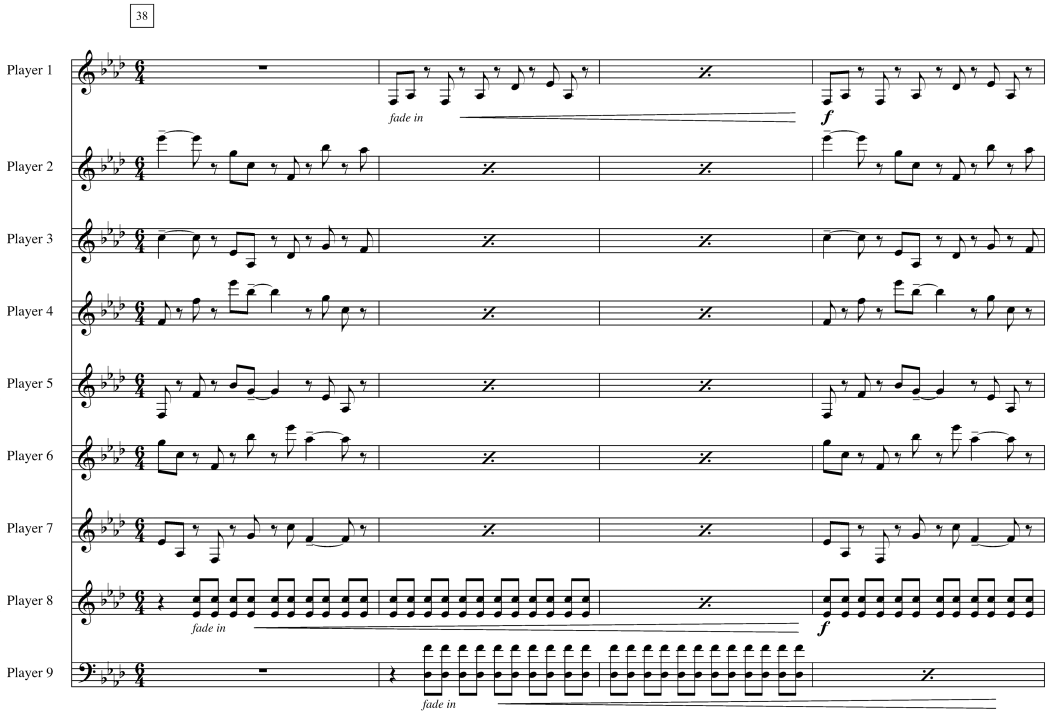
Movement I, Section Three (Measures 78-124)

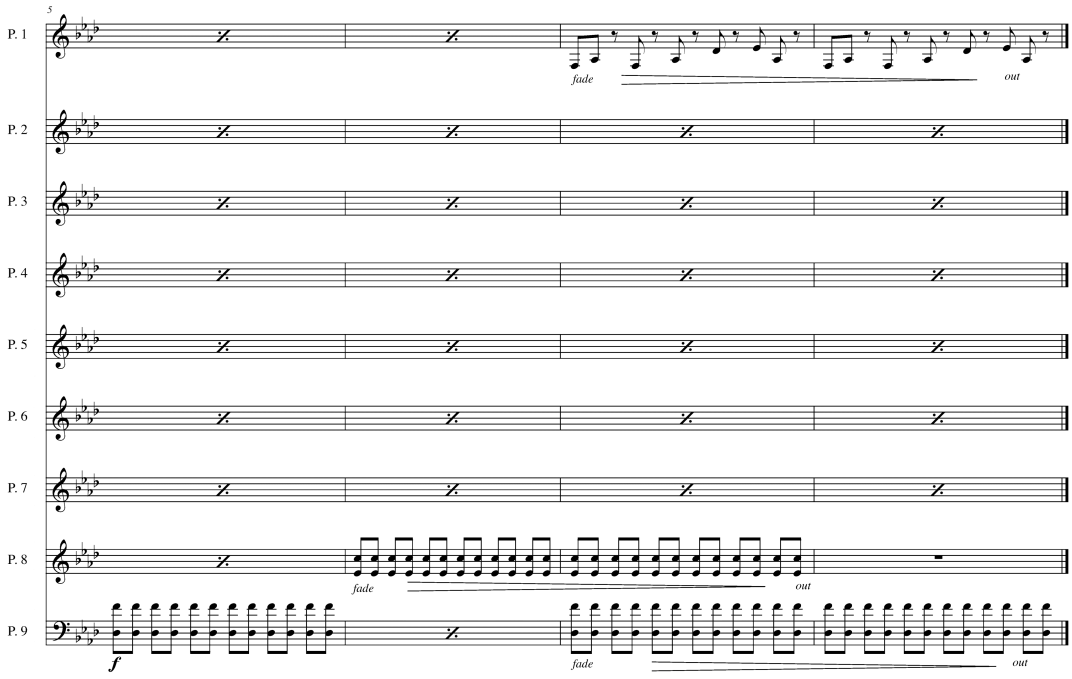
In the original work, the third section of Movement I is scored for all eleven clarinet parts. Clarinets I-VI and the live clarinet continue the interlocking ostinatos established in section two. Clarinets VII/VIII and bass clarinets IX/X perform eighth-note pulses, similar to section one.

The arranger again alters the keyboard instrumentation at the beginning of section three with the inclusion of two more marimbists. Players 8 and 9, performing eighth-note pulses on the bottom of marimbas I and II, respectively. The arranger assigns Player 8 to cover the clarinet VII and VIII parts, while Player 9 is assigned to cover the bass clarinets IX and X parts. Each player is required to produce two notes simultaneously. These parts are particularly challenging, as it takes a great deal of

physical stamina to perform double stops at 184bpm. However, this scoring is the arranger's only option, as the remainder of the percussion personnel are performing interlocking ostinatos. The following example (Figure 3-32) shows Players 8 and 9 enter at rehearsal 37 in "double-stop" fashion.

Figure 3-32. J. Krygier, *New York Counterpoint,* rehearsal 38. Double-stops performed by player 8 and 9.




5
P. 1
P. 2
P. 3
P. 4
P. 5
P. 6
P. 7
P. 8
P. 9
fade
out
fade
out
f
fade
out

Movement III: Transfer of Melodic and Harmonic Material

Similar to the first movement of *New York Counterpoint,* Movement III can be divided into three distinct sections. Each section requires a different configuration of personnel onto the keyboard percussion instruments. The intro of Movement III employs two marimbists and four vibraphonists (on two vibraphones). The main section of the movement adds two bass marimba players to the previous instrumentation. Lastly, the outro of Movement III requires two vibraphonists and four marimba players.

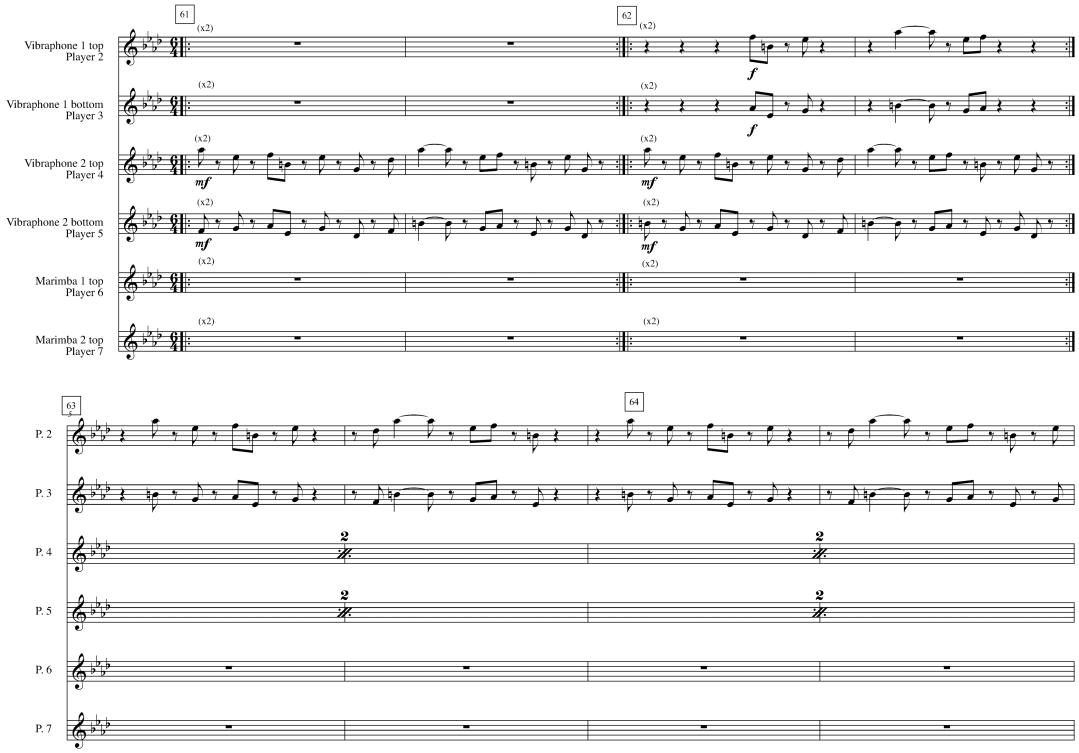
Intro of Movement III (Rehearsal 61-66)

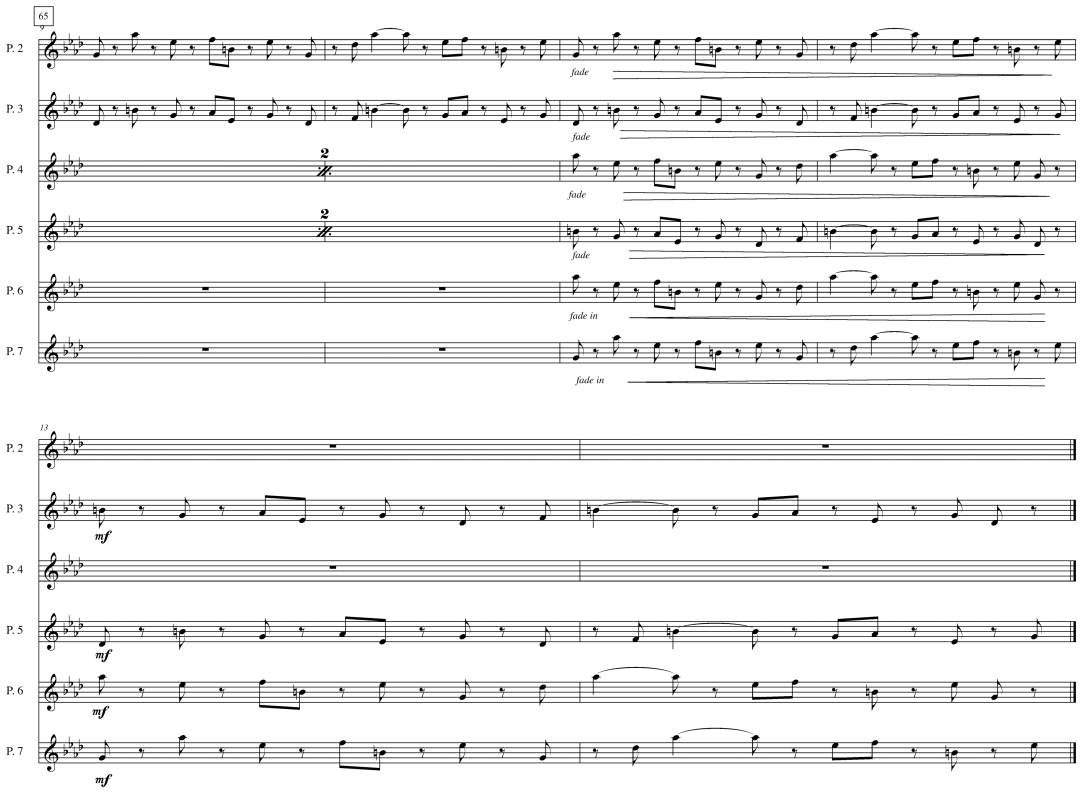
The intro of Movement III begins with an ostinato in the clarinet 7 and 8 part. This is followed by a four-step additive melodic process, performed by the live clarinet and clarinet 6. As the additive process is completed, all four clarinets begin to fade out of the ensemble. While this is occurring, three additional clarinets fade into the ensemble, playing identical material, and "overtake" the four clarinets that began the movement.

Krygier scores Reich's ostinato (clarinets 7 and 8) for vibraphone II-top and vibraphone II-bottom, and scores the four-step additive melodic phrase in vibraphone I-top and vibraphone I-bottom. This scoring deviates from the practice he employed in Movement I of separating the ostinatos and additive processes between the vibraphone and marimba voices. However, the marimba voice is utilized to "overtake" the vibraphone voices at the end of the intro. Krygier scores marimba I-top and marimba II-top to "fade in," performing the material previously played by

vibraphone II-top and vibraphone I-top, respectively. This process is shown in Figure 3-33.

Figure 3-33. J. Krygier, *New York Counterpoint,* rehearsals 61-66. Interlocking ostinato (vibe 2 top/bottom) and additive melody (vibe 1 top/bottom)





Main Section of Movement III (Rehearsal 67-85).

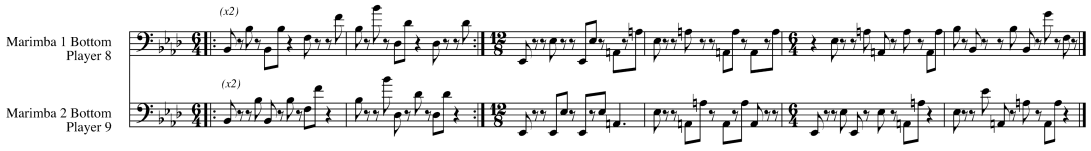
The main section of the Movement III includes two sets of interlocking ostinati. The composer simultaneously scores an upper register ostinato performed by the live and clarinets II-VI, along with a lower register ostinato performed by bass clarinets IX and X. Throughout the section, the bass clarinet parts oscillate between 6/4 and 12/8. As Reich states:

> The piece is in the meter 3/2 = 6/4 [=12/8]. As often is the case when I write in this meter, there is an ambiguity between whether one hears a measure of three groups of four eighth notes, or four groups of three eighth notes. In the last movement of *New York Counterpoint* the bass clarinets function to accent first one and then the other of these possibilities, while the upper clarinets essentially do not change. The

> effect, by change of accent, is to vary the perception of that which in fact is not changing.[68]

The bass clarinet IX and X's meter changes (6/4 and 12/8) appear as exact facsimiles, as the arranger scores these parts for marimba I-bottom and marimba II-bottom, respectively. The upper clarinet sextet is scored for four vibraphonists and two marimbists. These orchestration choices are important as all of these elements transfer effortlessly into the range of the keyboard percussion instruments chosen. The meters changes between 6/4 and 12/8 are shown below in Figure 3-34.

Figure 3-34. J. Krygier, *New York Counterpoint,* 6/4 to 12/8 to 6/4. Rhythmic modulations in player 8 and 9 parts.



Outro of Movement III (Rehearsals 85-88)

In Reich's work, the beginning of the outro is marked by the absence of the bass clarinets, as both have "faded out." This is followed in rehearsals 85 and 86 with the "fading out" of clarinet III and VI. The ensemble is left with a clarinet quartet (live clarinet, clarinets II, IV and V) during rehearsals 87 and 88 to perform interlocking ostinati. Clarinet I and VII are added at rehearsal 89 as the piece crescendos to its conclusion.

---

[68] Steve Reich, *New York Counterpoint,* (London: Boosey & Hawkes, 1986).

Joseph Krygier imitates these procedures in his percussion arrangement. At the beginning of the outro, vibraphones I and II-bottom begin to fade out during rehearsals 85 and 86. This leaves only a quartet of keyboard percussionists (vibraphones I, II-top and marimbas I, II-top) to perform during rehearsals 87 and 88. The arranger adds marimba II-bottom and Player 1 (marimba I-top) into the work's final two rehearsal numbers, 89 and 90. This scoring can be seen in Table 3-20.

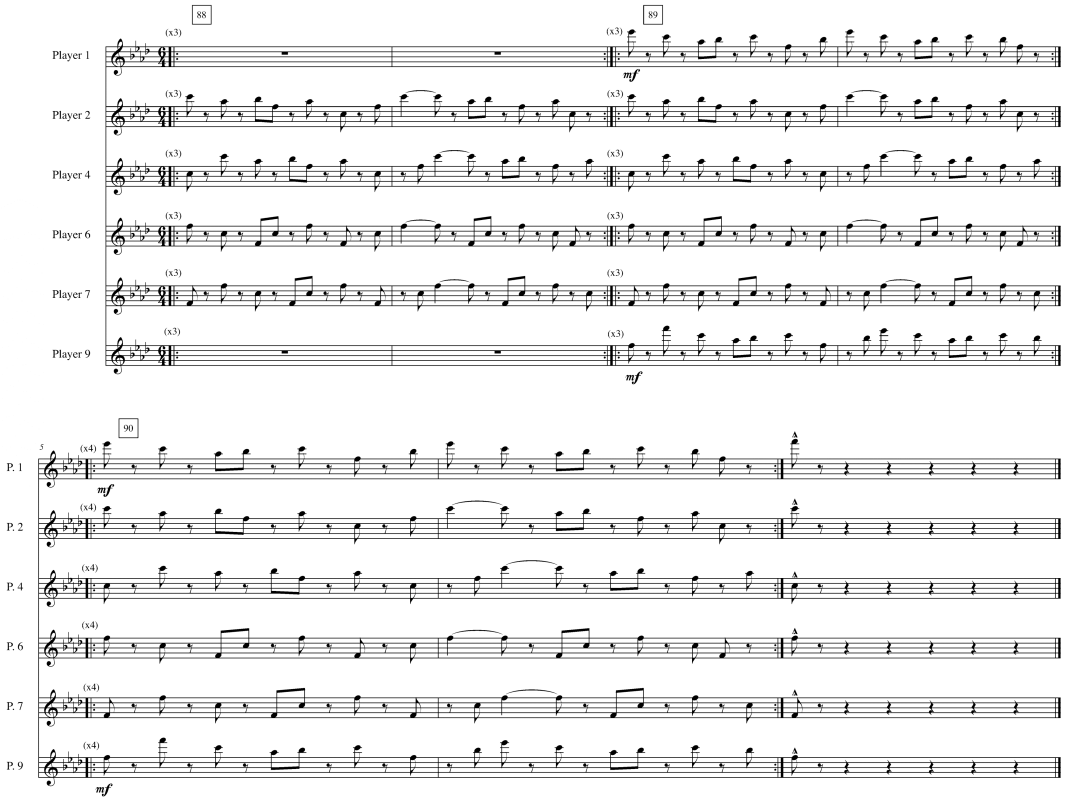
Table 3-20. Movement III, outro.

Rehearsal number	**Number of clarinets playing**	**Instrument scored in original work**	**Keyboard percussion instrument to which the element was transferred**
#85-86	six; bottom marimbists eliminated	live clarinet clarinet II clarinet III (fading out) clarinet IV clarinet V clarinet VI (fading out)	vibe 1 top marimba 1 top vibe 1 bottom vibe 2 top marimba 2 top vibe 2 bottom
#87-88	four; bottom vibraphonists eliminated	live clarinet clarinet II clarinet IV clarinet V	vibe 1 top marimba 1 top vibe 2 top marimba 2 top
#89-90	six	live clarinet clarinet I (re-enters) clarinet II clarinet IV clarinet V clarinet VII (re-enters)	vibe 1 top marimba 1 high-top marimba 1 top vibe 2 top marimba 2 top marimba 2 mid-top

The outro of movement III is well crafted as the keyboard voices fade in and out, creating a timbral shift to the highest register of the percussion ensemble. By "fading out" marimbas I and II-bottom and vibraphones I and II-bottom, the arranger

removes the bass voices of the ensemble. These omissions leave only marimbas I and II-top and vibraphones I and II-top, which are performing in the middle-to-upper range of their instruments. The arranger adds two voices to the ensemble, Player 1 (marimba I-top) and Player 9 (marimba II-bottom), both of which are playing in the upper register of their respective instruments. The arranger is able to match the bright timbre of Reich's conclusion by orchestrating six players in the upper register of the keyboard ensemble. This registration can be seen in Figure 3-35.

Figure 3-35. J. Krygier, *New York Counterpoint,* final two pages.
Work concludes in upper register of percussion ensemble.



The addition of Player 1 in the fourth measure of the Figure 3-35 is of particular interest as this entrance marks the first time Player 1 has performed during the entire third movement. Krygier offered this explanation for his scoring:

> In an earlier version, there was xylophone at the end of the third movement and I don't think it exists in the version included in this study. I had the xylophone in there, but it was literally, only at the end of the piece and that was strictly because of a range issue and also, I heard the clarinet getting very bright at the end of the movement, so that xylophone part exists only in the original version and not the final version. In the final version, that part appears at the very top of the marimba [Player 1] with very hard mallets.[69]

Omitted Musical Elements

Krygier has chosen a piece that transfers naturally to the keyboard percussion ensemble. All of the notes from the original work transfer, in their original octave, into the range of a five-octave marimba and three-octave vibraphone. Krygier states the following regarding this subject:

> Once I looked at the score, I felt pretty good, even on a first glance that this was clearly going to work. This was particularly apparent in the bass range and also the upper range, that it would fit on the instruments. I assumed that material in the middle of the range would work out fine as well.[70]

Through the use of double-stops, the arranger is also able to efficiently transfer all of the notes in the original work to the percussion arrangement, while employing fewer players (nine) in the percussion ensemble arrangement than were

[69] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

[70] Ibid.

utilized in the original work (eleven). When asked if, in hindsight, he would revise any aspects of his arrangement, Krygier stated the following:

> The one thing jumps out at me, which we made work, was in the first movement where the bass voices come in with the doublestops on static eighth-notes. This is a very hard part. I challenged the players to play this at tempo, and we did play it at the tempo that Reich intended, which is pretty fast to play those doublestops. I would probably reinvestigate those notes to see if something easier could be worked out.[71]

Percussion Implement Suggestions

The arranger gives no indication (general or specific) of the type of implement with which the performers are to strike the instruments. When asked about the mallet selection employed by the Ohio State University Percussion Ensemble, Krygier responded:

> I think that that is one of the most important things about the performance of the arrangement. If I were to publish this, I would definitely indicate that type of mallets to perform with, because if you play with yarn mallets it would have the same quality. So, no, we did NOT use yarn mallets on this piece.
>
> It was primarily rubber mallets on the marimbas, which was definitely influenced by Russell Hartenberger and what he and the other players of the Reich ensemble use. And I do like that sound, rubber mallets have a presence that is very quick, you can really hear the attack, a very transient quality. So we wanted those mallets so when the arrangement really got cooking everything was clear. The mallets we used were actually the Malletech rattan mallets, the pink or the aqua green colored mallets for a contrast of hardness.
>
> The bass marimba players [players 8 and 9] primarily used the Anders Astrand Innovative percussion mallets, mostly his bass mallets because I wanted that rubbery quality but the cord on there to be a little more forgiven on the low end of the marimba.

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[71] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

[72] Ibid.

> [For] the vibes we used all Anders Astrand vibe mallets as well. I wanted us to use similar implement, because as a clarinetist, you probably aren't going to use different clarinets or different reeds for a performance of this work. I think we had three completely different set of vibes, so I wanted to at least have the mallets be similar.[72]

Summary and Conclusions

An Arranger's Summary

When asked to summarize his experience of arranging, teaching and performing *New York Counterpoint,* Joseph Krygier stated:

> I was just happy that I was able to make the piece work. It was such a long process and quite honestly, it wasn't one of those types of arrangements where I sat down for a number of weeks, wrote the arrangement and knew it was going to work. I felt like the rehearsal and conception process was influenced by the dance and choreography idiom.
>
> I don't know your experience with the dance world, but most choreographers are working with the other dancers and they are co-collaborating. So, I certainly had ideas in mind, but I wasn't really sure when I brought it into the rehearsal room, weather or not these players were going to be able to bunch up at the tops of the keyboards in the first movement and actually play the part. It is a very tight squeeze and if you rehearse that kind of thing, you can make it work.
>
> So, I would say that the satisfaction came from "ok, this is what I heard in my head, I thought it would work on keyboard instruments, while incorporating ideas he has used in his other works and will this actually work and seeing it come through was the most satisfying part to the arrangement." I do think that it has a really cool sound about it.
>
> There really isn't anything high-art about it, particularly if you look at the parts themselves, they are just short little phrases. And this is not to diminish any of Reich's writing; that to me is what is so genius about his music, because there are these one-measure cells that are repeated over and over, but the way it all fits together is the cool thing.

> I think the work is a visual treat as well. Most of the comments we get, especially from our non-percussion playing audiences, is that they just love watching the mallets and how they interact. There is an artistic quality to it as well. So, I think there is a real neat interplay between those two worlds, the visual and the aural.[73]

Analytical Conclusions

The effectiveness of Joseph Krygier's arrangement of *New York Counterpoint* is due to the simplistic nature in which the arranger transfers material from the original. When assigning Reich's eleven clarinet parts, Krygier carefully distributes each clarinet part to a specific percussionist. The arranger allows each passage to finish before reassigning the percussionist to another clarinet part. Through this process, the integrity of each musical line is maintained and the intent of the work, as a whole, is realized.

The choices of orchestration made between the wooden and metallic instruments also play a key role in the achievement of the arrangement. Krygier's scoring is very deliberate in regards to the assigning of musical lines to either the marimba or vibraphone. In each phrase, the arranger carefully matches the note lengths and timbres of the original to the percussion instrument most appropriate to emulate its sound. Through this process, the arranger creates groupings of marimbists and vibraphonists that tastefully reflects the original work.

A result of the arranger's grouping of keyboard percussionists is the positioning of personnel onto the instruments themselves that *New York Counterpoint* requires. Throughout the work, players are required to share instruments with other

[73] Joseph Krygier, in discussion with the author, January 2010. Appendix One, pp. 196-208.

members of the ensemble in two unique ways. First, portions of the work require four players to perform on a single five-octave marimba, with one of the players performing their part on the opposite side of the instrument, facing the other three players. Secondly, throughout the work the arranger assigns pairs of players to a single vibraphone, an instrument not commonly played by more than one player. Both of these creative groupings of personnel help to replicate collections of voices in Reich's original work.

Two other factors played prominent roles in the effectiveness of the percussion ensemble arrangement. First, the similarity of range between the instruments of the original and the arrangement allows for each note to be transferred to the percussion ensemble in its appropriate octave. Second, the arranger's semi-circular spatial setup of marimbas and vibraphones affords visual communication between the players, while presenting their music to an audience in an intimate way.

All factors mentioned above foster an accurate rendering of Steve Reich's work to the percussion ensemble medium. Through these procedures, Joseph Krygier captures the minimalistic nature of the composer's intentions.

CHAPTER 4

SUMMARY, CONCLUSIONS, GUIDELINES FOR FUTURE ARRANGERS AND RECOMMENDATIONS FOR FURTHER RESEARCH

Summary

The percussion ensemble as a genre has been in existence for less than a century. During this time, there has been exponential growth in the number of compositions and arrangements written to augment its performance repertoire. In contrast to this prolific production of percussion arrangements, there exists no scholarly writing on crafting percussion arrangements beyond what is described in Chapter Two (Survey of Related Literature). Arrangers have insufficient resources to study the craft of percussion ensemble arranging. This document examines three exemplary percussion ensemble arrangements and formulates guidelines for use by future arrangers of music for percussion ensembles.

Conclusions

Numerous commonalities and differences appear in the three arrangements and their original works. While each presents different sonic impressions for the listener, many of the basic components of the arrangements are similar. Conversely, the three arrangers have orchestrated the percussion instruments in three notably different ways to create these diverse sonic impressions.

Commonalities, Differences, and Guidelines

Limited Number of Voices

The instrumentation used by each composer is restricted to a small number of instruments. Bernstein's *The Masque* is scored for a total of six melodic instruments including piano solo, celesta, harp, double bass, xylophone, and glockenspiel. Saint-Saëns' *Adagio* is orchestrated for eight instruments: organ, violin, viola, cello, double bass, clarinet, horn, and trombone. Lastly, Reich's *New York Counterpoint* is written for a collection of eleven clarinets and bass clarinets.

These small numbers of melodic instruments are important because the percussion arranger has a limited number of melodic percussion instruments available. Most often, the percussion arranger works with a palette of seven melodic percussion instruments: marimba, vibraphone, xylophone, bells, crotales, chimes, and timpani. The small number of melodic instruments scored in this document's original works (six, eight, and eleven), allows for adequate duplication of their melodic content by the modest number of melodic percussion instruments available to the arranger (seven).

If a piece with a full complement of symphonic instruments is chosen for arrangement, the number of voices requiring duplication could potential number total between twenty and thirty different instruments. This large number of voices is challenging to duplicate with the restricted number of melodic percussion instruments.

Arranging Guideline #1- Choosing pieces with a limited number of voices.

The number of melodic voices in an original work will impact the works suitability to be arranged for percussion ensemble. Works with more than ten melodic and harmonic lines will be challenging to duplicate on melodic percussion instruments. Ask the following questions:

1. Can the spirit and essence of the original work be emulated on the melodic percussion instruments?
2. In each passage, how many essential voices does the original work possess? Can they be duplicated effectively with the instruments available?

Structural Omissions

Large portions of the original work have been omitted in each arrangement studied in this document. These omissions encompass major sections of symphonic movements, and in *New York Counterpoint,* a movement in its entirety. For each piece, the excluded material was omitted for different reasons.

Due to competitive time constraints, Jim Ancona omits the final one hundred and thirteen measures of Saint-Saëns original material, which is comprised of material performed previously in the arrangement. Richard Gipson excludes fifty-seven measures in the middle of *Adagio*, as it would have required him to abandon the chorale texture of the arrangement. Lastly, Joseph Krygier eliminates Movement II from *New York Counterpoint*. In doing so, the arranger excludes the slow movement in Reich's three-movement form.

A critical decision in the creation of each arrangement was the exclusion of material from the original work. In each case, the arranger employs artistic license when deciding which portions of the original work are suitable for the percussion ensemble.

Arranging Guideline #2- Omitting non-essential portions of the original work.

Consider how effective a percussion ensemble arrangement will be if the entire original work is orchestrated, or only portions of the original work are scored. Study the entire original score to determine if all portions can be transferred effectively to the genre. Ask the following questions when considering a work:

1. Is the entire piece capable of being transferred effectively to the percussion ensemble genre?
2. Would the exclusion of specific segments of the original work foster a more effective arrangement for percussion, without detracting from the intent of the composer?

If the answer to both questions is no, then consider arranging a different piece of music that fit the above criteria.

Percussive Qualities

The Masque and *New York Counterpoint* exhibit percussive qualities as part of their musical character. This is due to short note values that are often syncopated, producing a rhythmic drive to the melodic and harmonic material. Absent from both *The Masque* and *New York Counterpoint* are long note values and sparse rhythmic

passages. When asked if *The Masque's* percussive qualities played a role in the arranger choosing the piece, Jim Ancona made the following statement:

> I think of the percussion instruments as, really, rhythm instruments and the piano part, particularly for this piece, is a very rhythmic part. The harp parts are also very rhythmic and percussive throughout, so in that way, that was a lot of the initial draw for me, that everything in the original was treated as a rhythm instrument.[74]

In contrast, Saint-Saëns' work does not exhibit the percussive qualities present in the other two pieces. In fact, *Adagio's* chorale texture possesses the opposite qualities of *The Masque* and *New York Counterpoint.* This texture is created through long note values (whole notes, half notes, and quarter notes) and scarce rhythmical passages. Gipson achieves this timbre in the arrangement by requiring the marimbists to roll each note.

Arranging Guideline #3- Examining rhythmic content when choosing source material.

Source material that contains dense rhythmic content will translate more easily to percussion ensemble than works with sparse rhythms. Consider the following questions when examining the original score:

1. Are the majority of note values present in the original work short (sixteenth notes, eighth-note triplets, eighth notes) or long (quarter notes, half notes, and whole notes)?
2. Is there a percussive or rhythmic quality to the character of the original work?

74. Ancona, in discussion with the author, December 2009. Appendix One, pp. 164-183.

3. If a work is not percussive in nature, can an effective arrangement be crafted by requiring the performers to roll notes in order to achieve longer note values?

Instrumentation and Spatial Setup

The percussion ensemble is unlike other musical genres, which maintain a standard instrumentation and spatial setup. Each percussion ensemble composer or arranger is free to use any combination of percussion instruments and arrange those instruments spatially, as the needs of the work demand. The three arrangements studied in this document are no exception, as each piece requires a different combination of keyboard percussion instruments that are configured spatially in three unique setups. Both of these factors are critical to the effectiveness of a percussion ensemble arrangement.

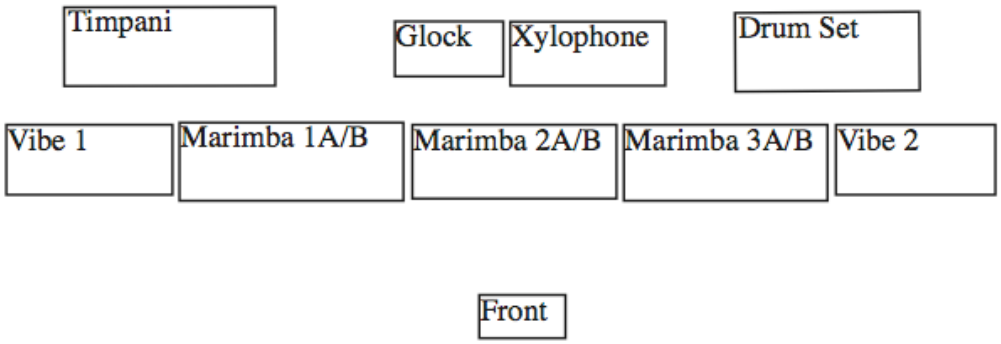
In this study, the work to use the largest complement of keyboard percussion instruments is Ancona's arrangement of *The Masque*, which only omits the chime from the keyboard percussion palette. Krygier's arrangement utilizes marimba and vibraphone, while Gipson's arrangement utilizes only one instrument, the marimba.

Although a full palette of keyboard percussion instruments was available to all of the arrangers, each chose to employ a limited number of melodic instruments. Each arranger's instrumentation was chosen based on the timbres and textures that required duplication in the original work. These choices allowed the spirit of the original work to be emulated in its new genre, the percussion ensemble.

Consequently, different percussion instrumentation mandates discrepancies in the spatial setup of the instruments themselves. Often times a setup is based on a

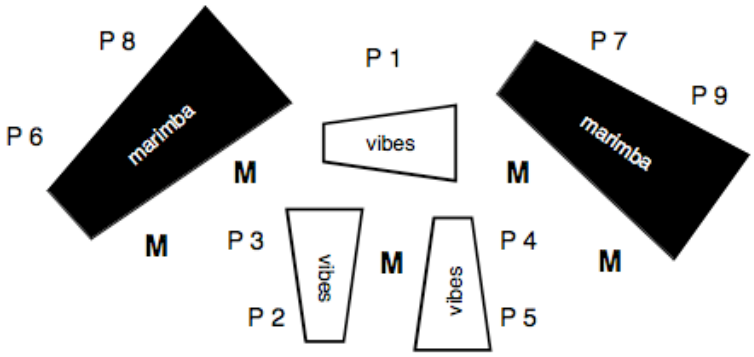
logistical need, rather than a musical one. *The Masque,* for example, requires three marimbas placed in the center of the front row, with a vibraphone placed on each side. This setup, shown in Figure 3-36, allows the vibraphonists to also perform on the marimba adjacent to them, and quickly transition between instruments.

Figure 4-1. Percussion set-up (spatial) for *The Masque,* Ancona arrangement. Instruments arranged to allow vibraphonists to move quickly into position as marimba 1a and marimba 3b.



A spatial setup is also often dictated by the need for ensemble cohesion, as a group's ability to hear and see one another is critical. In *New York Counterpoint*, all of the instruments are set up in a semi-circular formation so that each performer can maintain visual contact with other members of the group. This is particularly important with works like *New York Counterpoint* that do not require a conductor, as the members of the ensemble are often required to "cue" each other with head nods and other visual gestures. This setup is shown in Figure 4-2.

Figure 4-2. Percussion set-up (spatial) for *New York Counterpoint.* Instruments arranged in semi-circular formation to allow communication between members of the ensemble.



Arranging Guideline #4- Choosing an instrumentation and spatial setup.

Instrument choice and spatial setup will contribute greatly to the effectiveness of a percussion ensemble arrangement. Consider the following questions when choosing instruments for your percussion ensemble:

1. Which keyboard percussion instruments will bring about the most accurate representation of the original source material?

Once the instruments and the number of players for the arrangement have been chosen, ask the following questions regarding the spatial setup of the instruments themselves:

2. What setup will allow the percussionists in the ensemble to hear one another and play cohesively as a unit?

3. Will members of the ensemble be required to switch instruments during the work? What setup will facilitate the easiest transition between these instruments?
4. Will the work be performed with or without conductor? If without, does the setup allow for cueing, eye contact and visual communication between the players?

Orchestration of Wooden and Metallic Keyboard Percussion Instruments

The instruments of the keyboard percussion family can be divided into wooden and metallic groups. The wooden keyboard percussion instruments include the marimba, bass marimba, and xylophone. These instruments possess bars made of rosewood or a synthetic material, which simulates the note length of rosewood.[75] The metallic keyboard percussion instruments include the vibraphone, bells, crotales, and chimes. These metal instruments possess bars made of aluminum alloy (vibraphone), high-carbon steel (bells), brass (chimes), and a mixture of tin, cooper, and silver (crotales).[76] The major distinguishing factor between these two groups of keyboard percussion instruments is sustaining ability. Wooden instruments possess a much shorter note length than metallic instruments, some of which include sustain pedals (vibraphone, bells, chimes) which greatly elongate their sounds.

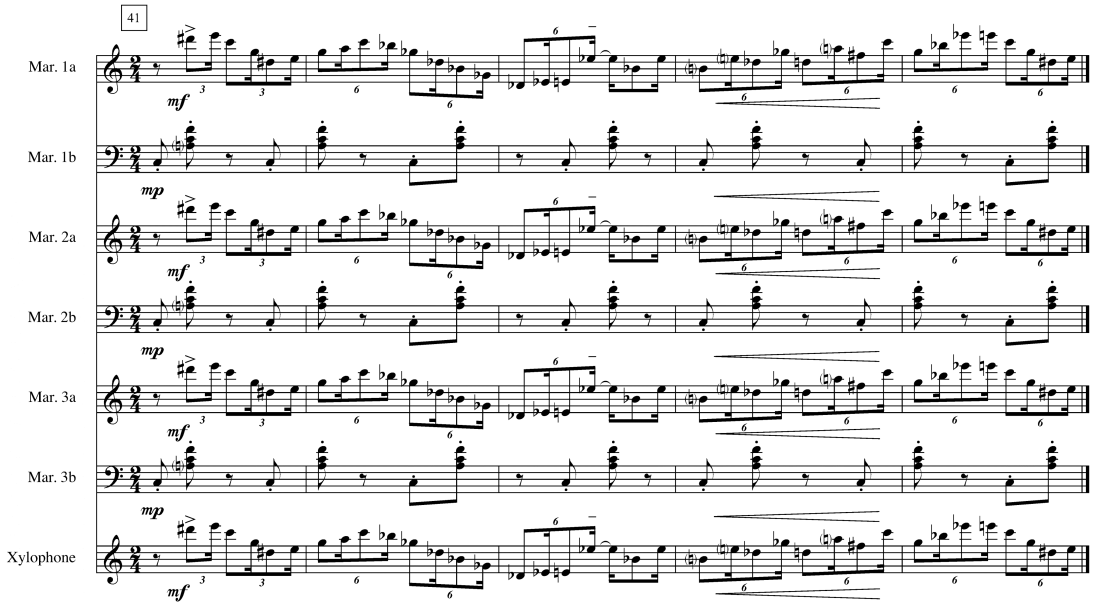
This contrast in note length and instrumentation is exhibited distinctively in *The Masque* and *New York Counterpoint*. Both arrangements begin with all players

75. Gary D. Cook, *Teaching Percussion* (Belmont, CA: Thomas Schirmer, 2006), 95 and 97.

76, Ibid., 98, 100, 101, and 103.

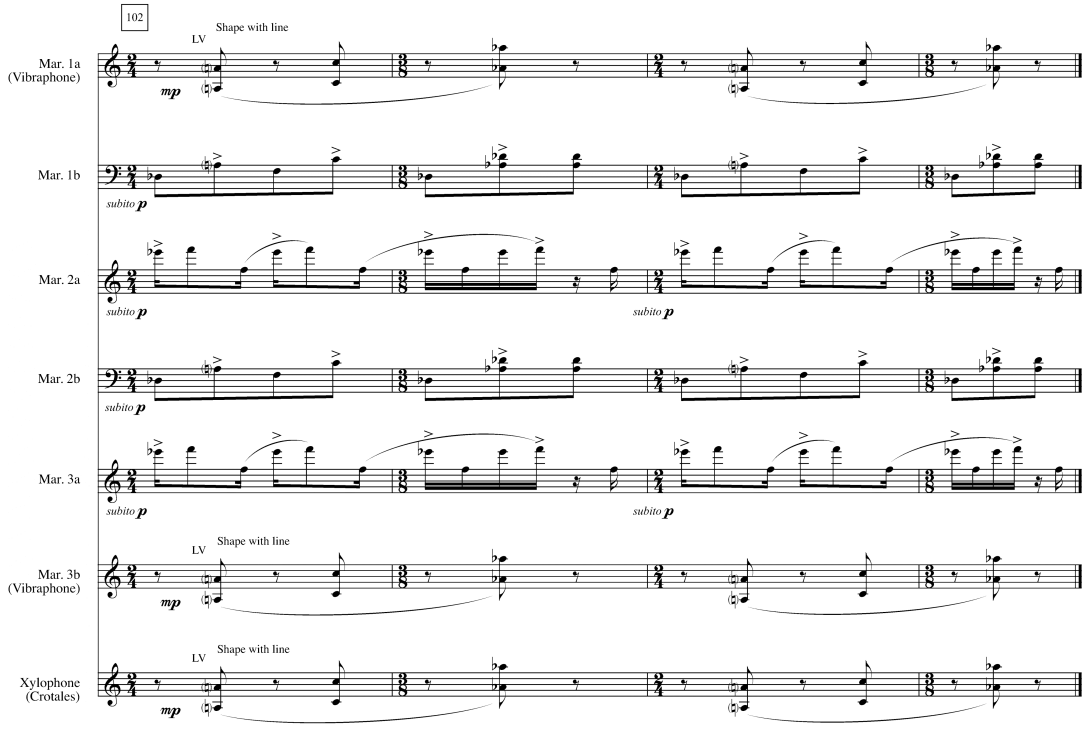
performing on wooden keyboard percussion instruments. A portion of the opening section of *The Masque* is shown in Figure 3-38. In this example, the arranger scores exclusively for marimba and xylophone to mimic the short note values and staccato articulations found in the original work.

Figure 4-3. Ancona: *The Masque,* mm. 41-45, (rehearsal 11, mm. 1-5). Short note values and staccato markings require an exclusively wooden keyboard orchestration.



Both *The Masque* and *New York Counterpoint* later vary their instrumentation to include metallic keyboard percussion instruments. In Figure 3-39, Ancona incorporates two vibraphones and crotales into the arrangement. On all three staves the arranger indicates the marking “LV” for “let vibrate”. This allows each note to ring into one another and create a sustained sound from the metallic keyboard percussion instruments.

Figure 4-4. Ancona: *The Masque,* mm. 102-105, (rehearsal 18, mm. 1-4). Incorporation of metallic keyboard percussion instruments: two vibraphones and crotales.



Gipson's *Adagio* represents another possibility when orchestrating for the wooden keyboard instruments. Throughout the arrangement, all eight marimbists are required to roll each note of their part creating exceedingly long tones from the marimba choir. This technique is a useful tool for chorale works as it satisfies the musical needs of the original work in its new performance genre.

Arranging Guideline #5- Scoring for wooden and metallic keyboard instruments.

The sustaining ability of the wooden and metallic keyboard percussion instruments will directly effect to which keyboard instruments passages from the

original work are scored. Wooden keyboard percussion instruments create short note lengths, unless performers are required to roll specific notes. Metallic keyboard percussion instruments are capable of producing longer note lengths, specifically when a dampening pedal is employed.

When considering to which wooden or metallic instrument a voice in the original work should be scored, ask the following questions:

1. Do the note lengths of the original passage possess shorter or longer note values? If shorter, would an instrument from the wooden group be appropriate to emulate that part? If longer, would an instrument from the metallic group be appropriate to mimic that passage?
2. Does the passage require a combination of wooden and metallic instruments to imitate the timbre of the original? If so, which instruments from these two groups could be combine together to achieve the effect of the original?
3. Will the original material require performers to roll notes for large portions of the work? If yes, can an effective arrangement be created from the source material?

Scoring for the Secondary Keyboard Percussion Instruments:

The wooden and metallic families of keyboard percussion instruments can be divided further into primary and secondary instrumental groups, based on their frequency of use. The marimba and vibraphone function as the primar*y* keyboard percussion instruments. As evidence by the works in this document, these are the most frequently employed instruments in percussion ensemble arrangements and

compositions. The xylophone, bells, crotales, and chimes make up the secondary keyboard percussion instruments and are used more sparingly.

A critical distinction between the primary and secondary groups of keyboard percussion instruments is the range of the instruments. The crotales (C6-C8), bells (G5-C8), and xylophone (F4-C8) are capable of producing higher pitches than the marimba (A2-C7) and vibraphone (F3-F6). This is an important factor when creating a percussion arrangement, as not all of the notes of the original will fit into the range of the marimba or vibraphone.

The Masque is the only arrangement in this study to employ secondary keyboard percussion instruments, as Ancona incorporates xylophone, bells, and crotales into his arrangement. The arranger's use of these secondary instruments is appropriate as they are used to duplicate the timbres of the original work and provide contrast to an arrangement whose orchestration relies heavily on the marimba.

In *The Masque,* the Ancona distinguishes parts scored for bells or for crotales based on the frequency of notes in the original passage. The arranger scores more dense passages for the bells, while orchestrating sparse passages for the crotales. Figure 4-5 contains two excerpts from the bell part of *The Masque.* The arranger chooses to score the sixteenth notes at measure 60 and the consecutive eighth notes in measure 74 for the bells, as this instrument speaks with more clarity during dense passages. Figure 4-6 contains a crotale excerpt from *The Masque,* which contains less frequent rhythm than the previous bell excerpts.

Figure 4-5. Ancona: *The Masque,* bell part, measures 60-65 and 74-80. Bell parts emulating rapidly moving passages.

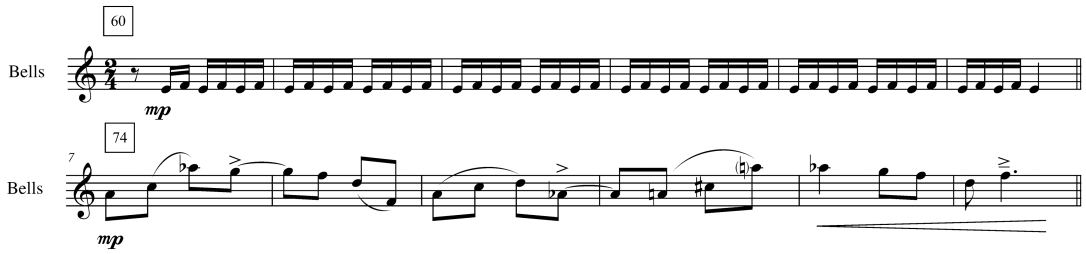
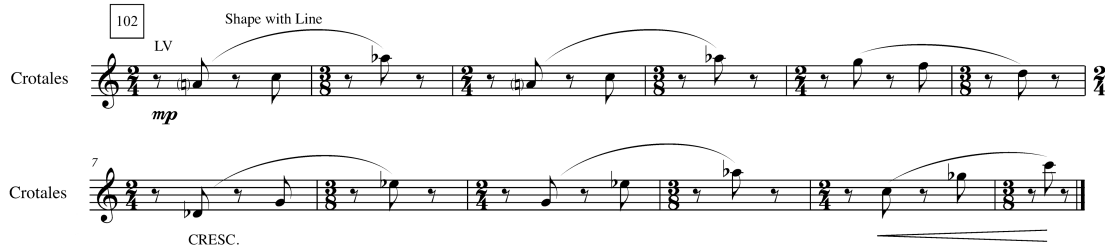
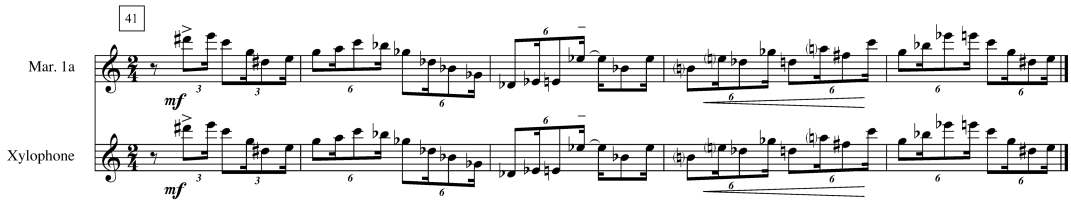


Figure 4-6. Ancona: *The Masque,* crotale part, measures 102-114. Crotale parts emulating slowly moving passage.



The arranger incorporates the xylophone throughout each section of *The Masque.* As the xylophone is a member of the wooden keyboard percussion family, Ancona often pairs the xylophone with rapidly moving passages performed in the marimba voice. In Figure 4-7, the xylophone is shown doubling a marimba part that utilizes short rhythmic values and a wide range of the keyboard. Although the marimba and xylophone parts appear in the same range in the score, the xylophone is performing one octave higher than the marimba, as the xylophone sounds one octave higher than written.

Figure 4-7. Ancona: *The Masque,* xylophone part, measures 41-45. Xylophone doubles marimba part. Xylophone sounds one octave higher than written.



Arranging Guideline #6- Arranging for secondary keyboard percussion instruments

Use the secondary keyboard percussion instruments sparingly in a percussion arrangement. These instruments will serve to augment and enhance the primary instruments. Ask the following questions regarding these secondary instruments:

1. Are there areas of the original work that could utilize the timbre and range of the xylophone?
    a. Could tremolos and glissandos, which are often utilized in xylophone parts, be effective in imitating the original work?
    b. Are there xylophone parts in the original work that could be included in the arrangement?
2. Are there dense rhythmic passages in the work that could utilize the timbre and range of the bells?
    a. Could trills or glissandos, which are often utilized in bell parts, be effective in imitating the original material?

b. Are there bell parts in the source material that could be included in the arrangement?

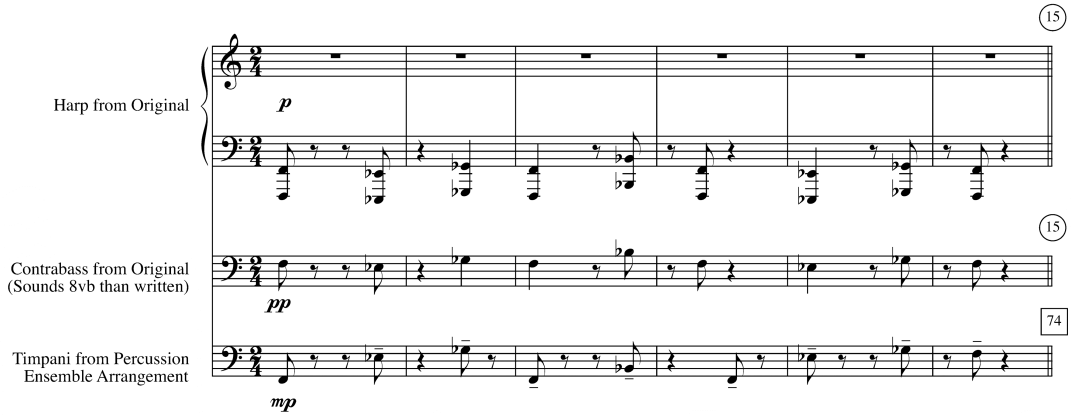
3. Are there sparse rhythmic passages in the work that could utilize the timbre of the crotales?
4. Are there areas of the work that could utilize the timbre of the chimes?
    a. Could chime scrapes or church bell effects be effective in imitating the original material?
    b. Are there chime parts in the original material that could be employed in the percussion arrangement?
5. Are there notes in the original work that are above the range of the marimba and vibraphone? Could these notes be orchestrated using secondary percussion instruments?

Timpani Orchestration

The Masque is the only arrangement included in this study to utilize timpani. Ancona's orchestration demonstrates how to create a timpani part by drawing material from several different sources. Bernstein's score frequently employs timpani, and the composer's timpani parts appear as exact facsimiles in the percussion arrangement. When Bernstein excludes timpani, Ancona cleverly employs the timpani to imitate parts heard in the left hand of the piano solo, the harp, and the double bass. This imaginative use of timpani helps to duplicate material in the original work that may fall below the range of some of the keyboard percussion instruments.

Figure 4-8 shows the timpani part in the percussion ensemble arrangement from measures 68 through 74. The first timpani note of the example below is the only timpani note scored in the original work. The remainder of Ancona's timpani part is comprised of material from the harp and contrabass parts of the original score. The example below shows the percussion ensemble's timpani part, along with Bernstein's harp and contrabass parts.

Figure 4-8. Ancona: *The Masque,* timpani part, measures 68-74.
Timpani part comprised of material found in harp and contrabass part.



The timpani, marimba, and bass marimba are the only instruments capable of producing pitches in the low register of the percussion ensemble . The timpani's presence in particular, is important as it provides a foundation for the keyboard instruments scored above them. The timpani are also capable of producing special effect sounds, such as the glissando effects, harmonics, and prepared timpani.

Arranging Guideline #7- Scoring for Timpani

Utilize several sources when creating a timpani part. These sources will include any existing timpani parts in the original work, as well as lower register material scored for other instruments. When creating a timpani part for a percussion ensemble arrangement, consider the following questions regarding the original work:

1. Are there timpani parts that appear in the original work?
    a. If yes, can these parts appear as exact facsimiles in the percussion arrangement?
2. If timpani is not required in the original work, is there lower register material played by other instruments that could be scored for timpani?
    a. If yes, do these parts fall within the range of the timpani?
3. Are any of the timpani's special effects sounds required in the arrangement?

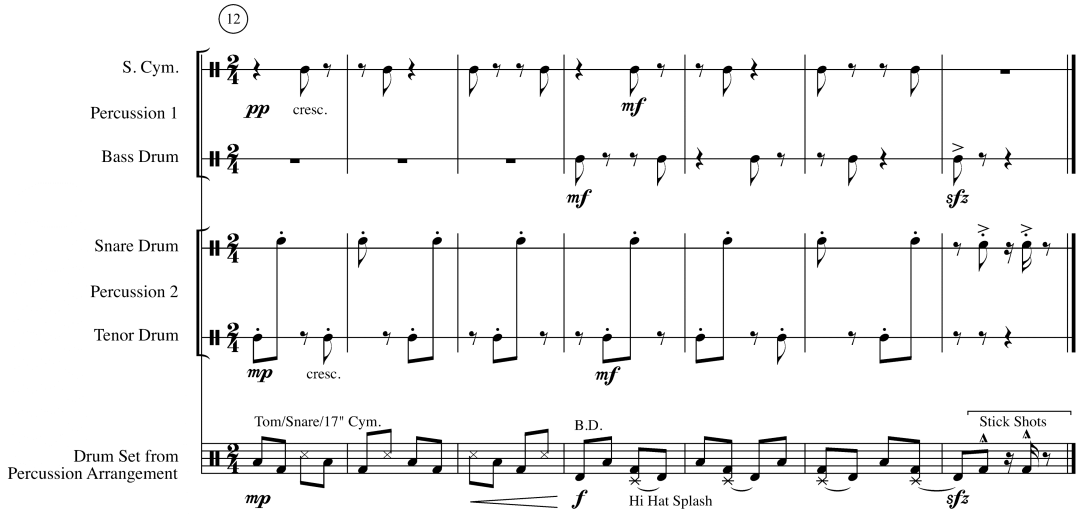
Non-Melodic Percussion Scoring

The Masque is the only work in this study to include non-melodic percussion instruments. Ancona's scoring for these instruments is appropriate due to the extensive percussion writing in Bernstein's original. The exclusion of non-melodic material in the other two arrangements is also noteworthy, as the original scores of *Adagio* and *New York Counterpoint* do not require non-melodic percussion. As a result, the addition of this material would not be appropriate in an arrangement of these two works.

The Masque's original score requires one timpanist and three percussionists, with the non-melodic instruments divided between percussion 1, 2, and 3. Ancona

combines these three orchestral parts into a single drum set part without omitting any of Bernstein's original percussion writing. This process is shown in Figure 4-9.

Figure 4-9. Ancona: *The Masque,* drum set part, measures 46-52.
Drum set part comprised of material found in two of three orchestral percussion parts.



The arranger also composes non-melodic material during periods when the percussion is tacit in the original work. These examples fall into two categories: One, additions of non-melodic percussion material for reasons of color, and two, additions of non-melodic percussion material for the purpose of time-keeping. Ancona's "coloristic" additions highlight accentuations in phrases (triangle, wood block) or mimic melodic patterns in the keyboard instruments (concert toms). The arranger's "time-keeping" additions create ostinatos (snare drum, bass drum, cymbals) that allow the keyboard instruments to play cohesively as a unit. These additions, along with Bernstein's percussion material create an appropriate, musical, and supportive drum set part.

Arranging Guideline #8- Scoring for Non-Melodic Percussion Instruments

Create appropriate non-melodic percussion parts. When creating non-melodic percussion parts for an arrangement, consider the following questions regarding the original work:

1. Do non-melodic percussion parts exist in the original work?
    a. If yes, should these parts appear identical in the arrangement?
    b. If no, is it appropriate to add these instruments into an arrangement?
2. If non-melodic percussion parts are found in the original work, is it appropriate to add additional parts for the purposes of color or time-keeping?
3. When writing non-melodic percussion parts, consider the following questions:
    a. How many players in the ensemble will perform on non-melodic instrument?
    b. How will instruments be assigned to the non-melodic players? Will any instruments be shared among players?
    c. If players are required to perform on more than one instrument, are they given enough transition time to move from one instrument to another?
    d. What implement (stick, mallet, beater, hand) should the performer strike each instrument with?

Recommendations for Further Research

The craft of percussion arranging continues to grow rapidly as the potential of these instruments to imitate works of other musical genres is recognized. Percussion arrangements account for a large portion of the performance repertoire of percussion ensembles, marimba ensembles, ragtime ensembles, marching bands, drum corps and indoor marching percussion units. Due to the enormous number of arrangements that are being written each year, additional analysis and research is needed to further develop the craft of arranging for percussion.

This document serves as a guide for future percussion arrangers. However, continued research on the subject, using other arrangements, arrangers, and performance mediums (marimba ensemble, marching band, and etcetera) would identify other methodologies and techniques for percussion arranging.

The literary search conducted for this document revealed a scarcity of scholarly documents on the subject of percussion arranging, despite a growing interest in the subject. Other doctoral candidates could breach the topic by examining other aspects of the arranging process. These subjects could include a survey of the most commonly arranged works and/or composers, and offer justification for the survey's findings. Other possible topics could include specific genres of concert percussion arranging, such as ragtime ensemble or marimba ensemble.

An area of percussion arranging that has seen tremendous growth in recent years is the front ensemble, the collection of concert percussion instruments utilized in the marching percussion mediums of marching band, drum corps and indoor

percussion. A scholarly analysis of orchestration and arranging techniques for this type of ensemble could serve future arrangers in these mediums positively.

For all mediums of percussion, more research and scholarly examination is needed in the area of percussion arranging. Such research will assist in educating percussion arrangers in techniques of the craft. This document wishes to be one instruction manual for future generations of percussion arrangers.

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APPENDIX ONE

INTERVIEW TRANSCRIPTS

Interview with Jim Ancona

Moyer: Before we begin, would you mind speaking freely about your arrangement of *The Masque*, essentially giving some opening comments before we get into specific questions regarding the arrangement?

Ancona: I chose *The Masque* because I was looking for a piece specifically for the [Santa Clara] Vanguard [Drum and Bugle Corps] percussion ensemble for competitive performance. I wanted something that was rhythmically intriguing and, obviously, something that would translate well to percussion keyboards, because not everything will translate well to percussion ensemble as far as transcription. So, I was certainly intrigued by the rhythm and drive and the color of *The Masque*, and then I searched for the score and realized it will translate well to percussion. It will actually fit on the keyboard, and be comfortable, performable. The other thing I was drawn to by listening to the original recordings was that there are a lot of interesting sections color-wise, and I knew that that would translate well and open up opportunities for me for different timbres and combinations of instruments to really make a very colorful and vibrant percussion arrangement.

Moyer: What was your previous experience with *The Masque,* or *The Age of Anxiety?* Had you studied it or performed it?

Ancona: I came to listening to *Age of Anxiety* and being a fan of many other Bernstein works. In particular, I had performed *West Side Story* and *Chichester Psalms,* and *The Mass;* and listening to those, I had searched out other music and I

was always a fan of *Age of Anxiety* and *Jeremiah.* I know of it through casual listening and it wasn't until I wanted to pursue this arrangement that I had actually looked at the score and really dove into specifics.

Moyer: Was there a specific thing that turned you towards *The Masque* specifically?

Ancona: No, I was searching for a piece and I literally sat down with my CD collection and starting with more contemporary music, and looking for something that would translate well to percussion keyboards, something that was colorful and vibrant. So yes, I was just literally flipping through tracks, and when I heard *The Masque,* it went to the top of the list. Then it was just a matter of how would it translate to the keyboards.

Moyer: *The Masque* is still unpublished. Did you try to pursue publication?

Ancona: I think Jim Casella at TapSpace publications did try to do that and it [*The Masque]* might be one of the ones that the [Bernstein] foundation is keeping a tight rein on. I don't foresee in the near future an official published arrangement; but possibly later on down the road, it could be published.

Moyer: What musical elements were you drawn to in *The Masque*?

Ancona: One thing I loved about it was the piano part. It has a rhythmic drive and swing to it. It's a little bit quirky and angular; and to me, the theme has so much character to it, those little dissonances and syncopated figures along with the unpredictable rhythms and syncopations. It was one of those tunes you listen to and as the listener you are drawn to right away; the drive pulls you in, but you don't know where it's heading, where it's going because it's a little unpredictable. So that was the biggest thing that pulled me in. Then again there were different larger sections of the

piece, where the original instrumentation was really colorful and I really wanted to see how I could make that happen for percussion ensemble, how I could use big accessory colors, or mallet changes, to make that happen.

Moyer: Bernstein uses limited instrumentation for *The Masque,* where he employs mainly piano solo, percussion and solo double bass, along with celeste, harp, glockenspiel and xylophone. He is using a limited number of voices and he is restraining himself from using every layer of the symphonic orchestra. Did you think that helped create your arrangement?

Ancona: As I further studied the score, I realized that if the piano part would translate to the keyboards, I knew that with the limited palette he chose on the original, that I could really stay true to the score, as far as sounds and registers. Because when you are doing a transcription, and this is really a transcription, the truer you can stay true to the original, the better it makes the arrangement, so that was really a draw for me.

Moyer: The first sixty measures of the arrangement require all the keyboard percussionists to perform on either marimba or xylophone. What prompted this choice? During the planning stages of your arrangement, did you consider adding other members of the keyboard percussion family [vibraphone, glockenspiel, and crotales] into this section as well? And why ultimately did you choose to omit these instruments?

Ancona: My gut reaction was to have the marimba choir duplicate the piano voice. Again, staying simple throughout, I knew in order to have some continuity and integrity to that piano line, I didn't want it to switch voices throughout; I wanted it to be the marimba voice throughout. Again, as I mentioned before, that could have been

a trap. For example, if I had that piano part skipping around from marimba to vibraphone to bells to here and there, you could have lost some of that continuity, some of that piano line. That was my intent; there may have been a little bit of experimentation here or there, but that allowed me to stay true to the piano voice. That also allowed me to hold off on the metallic voices so that their entrance later on would really be an interesting color change and have some effect.

Moyer: Do you feel that one of the reasons that *The Masque* might transfer easily to a percussion ensemble arrangement is due to the fact that the majority of Bernstein's instrumentation for *The Masque* was made up of instruments from the percussion family [all percussion parts, timpani, glockenspiel, xylophone] or instruments partially from the percussion family [piano, celeste]?

Ancona: I think of the percussion instruments as, really, rhythm instruments and the piano part, particularly for this piece, is a very rhythmic part. The harp parts are also very rhythmic and percussive throughout, so in that way, that was a lot of the initial draw for me, that everything in the original was treated as a rhythm instrument. Rather than trying to translate very lyrical or legato lines, which doesn't translate as well as percussive, rhythmic ideas on piano going to percussive, rhythmic ideas on marimba.

Moyer: This work was written for the nine members of the 2002 Santa Clara Vanguard Front Ensemble. Do you feel that the arrangement would substantially benefit in any way from a re-orchestration with additional percussion forces?

Ancona: I can't really perceive a benefit, other than a greater number of players being exposed to the original work. I think the original work has an intimacy to it,

with that smaller ensemble. I could perceive adding possibly one player, maybe, but I kind of like it for eight or nine players. That puzzle [arranging] goes together just right.

Moyer: There are several small additions, deletions and cuts from the original work. What prompted these changes? Number one: The omission of piano solo material in measure 40 and the inclusion of four "stick-shot" snare drum-eighth notes in the drumset part.

Ancona: This part is really transitional material, to give a little bit of space and breath to the arrangement, and to really make that drumset part that I created a drumset part. I think the first one was a recollection from *West Side Story,* from *Jump* [originally a portion of *Dances at the Gym* from *West Side Story*]. It was like a really "inside" joke, but I didn't care and put it in there anyways.

Moyer: Number two: The two measures (mm. 58-59) that are inserted between Bernstein's original material, prior to measure 60.

Ancona: This fill going into rehearsal 60 was a little bit more of an athletic and showy drumset fill. It was meant to give a little focus to the drumset player and keep off the second section of the piece. I think this one [change #2] was a little bit more of my material, where the first one [change #1] was a little bit of a Bernstein recollection.

Moyer: Do you think the fact that your two vibraphone players literally needed to get to the vibraphone from the marimba played a part in expanding this one as well?

Ancona: Yeah, I think the fact that we were literally moving players from instrument to instrument necessitated the need for an expanded drum fill. It was very functional, but I wanted to keep it appropriate so I came up with that fill material.

Moyer: Number three: What prompted you to eliminate three measures of material that would have appeared before measure 68?

Ancona: That probably was a time consideration, I think. Unfortunately, we had a limited amount of time with the arrangement [for the competition] and that, to me, felt like repeated material, so I decided to splice that section a little to get the arrangement in range [of the time limits of the competition].

Moyer: Number four: The addition of four measures from 90 through 93, which sets up the 2/4 to 3/8 meter changes. In Bernstein's original, the right hand of the piano solo is playing the melody and the left hand is playing the accompaniment. You kind of set us up with four measures of the accompaniment [2/4 + 3/8] and then you add the melody. Why did you decide on this? Were you trying to establish the feel [2/4 + 3/8] before you added the melody?

Ancona: It really was because I wanted people to sense that it was that mixed-meter feel, and give it a little breath, and let it open up and relax a little bit. So I am snipping a few bars here, and adding a few bars there…but I think it is all in the name of continuity. This was for a competition, or even if it's for a concert situation, where a lot of the people we are playing this for may not be familiar with the work and they may only hear it once. I want them to absorb as much of it as possible, so I think my feelings were, "Repeat that little ostinato and they will get that it's 2/4 + 3/8."

Moyer: These couple of measures you inserted, measures 129 and 130, it looks as though you have players moving back and forth between instruments. I assume these two bars were added, really, to get the players to the correct instruments for the proceeding section?

Ancona: That one I remember very specifically, that yes, we were going to need some time to get the players to where they needed to be. So yes, this one was strictly logistical and again, it is appropriate, because it gives people a couple of seconds to hear that new idea. The temple blocks are almost like a clock going in the background, and so if it goes for an extra second to get players to where they need to be and if it helps the audience latch onto the idea, then I thought that little extension of Bernstein's idea was appropriate.

Moyer: I noticed that during the piano cadenza [mm. 162-167] you omitted a little bit of the piano solo material and changed the intent of the material from being rhythmic in nature to being more sustained. Did you choose to alter the ending of the piano cadenza for time constraints?

Ancona: That is exactly it. I think for our purposes and for the arrangement, we got the idea across--the idea being, this is kind of an interesting virtuosic idea that is split amongst players, so it is kind of cool to watch and it is very challenging to blend those lines. I felt at that point that [adding] six more bars of this material would be overkill and I could get back to the original motive easily. The listener got the idea of the cadenza, we created the effect we wanted to create and then we moved on to the next section.

Moyer: In looking at what you orchestrated at 162, it looks like you tried to create an effect out of Bernstein's original material. It appears that Bernstein is placing an eight-pitch pattern over the rhythm of continuous sextuplets. The eight pitches are broken down into four sets of half steps. It looks like you took those half steps and turned them into trills to create yet another effect. Is that what you were thinking?

Ancona: I think this was one of the patterns [sextuplets] that, when I played through it, it wasn't a pattern that felt good to play that fast and so I decided to create something similar and create an effect like Bernstein's. That pattern in particular forced you to do some uncomfortable double strokes or your hands were just getting tied up, so I had to rethink that one and re-orchestrate it.

Moyer: How did you construct the ending and how you were going to wrap the piece up? Obviously, you chose to exclude some of the closing material that Bernstein chose to conclude with. What were your thoughts on the ending of the arrangement and how that all worked out?

Ancona: That is one of the more difficult things, when you are arranging and you have real time constraints, because if I had my way I would have done the whole piece and try to stay as true to it as possible. But we couldn't; so my thought was, rather than cutting and snipping bits from here and there in order to get through the whole piece, I felt that I had gotten a lot of good ideas in the arrangement already, and here we come to another interesting section [the excluded material] and at some point we had to call it quits. So, I tried to come up with a Bernstein-esque ending, which seems to be kind of similar to ideas I had heard in the *Fancy Free* ballet. I think those last few bars went through several versions to get them to have a sense of

finality. Part of it was getting the contrary motion in the chromatic lines, resolving into that last chord, which sort of had a "jazz-ish" tag feeling to it. To me, it was rhythmic and a little bit unexpected and to me, there is kind of a "wink" at the end of the piece.

Moyer: Tell me about the drumset part, because I feel that is an important element to maintaining the spirit of what Bernstein intended. How did you come up with that part, and was that a decision that you immediately came to, to utilize one percussionist to emulate Bernstein's percussion parts?

Ancona: It was something that was in the plans from the beginning, to have one percussionist. What I was trying to do was create an "early-jazz" drumset part, something you might have heard in the 1920's…I think about someone with a 30" bass drum, temple blocks and splash cymbals. If you could have seen the setup, that's what it really looked like; there were a whole lot of instruments in the setup, and it had very much a trap set feel to it.

Moyer: I know even in Bernstein's original score, when he notates the bass drum for the first time, he writes "trap set, with pedal," so that would seem appropriate.

Ancona: Sure, and again, from a personnel standpoint, for the player I was writing this for, I wanted to write a multi-tasking, interesting percussion part. The students in the group had a lot of ability, so I wanted to challenge them to have to play a multitude of instruments. I, myself, am a drumset player, so creating something that worked, felt good, and was stylistically correct was something that I felt comfortable doing.

Moyer: I think the thing that is interesting to me, knowing the nature of the drumset and also knowing the nature of orchestral percussion, it really seems to make sense to place these parts onto an actual drumset. It really is amazing that you can get everything he wrote into one single part; in a lot of ways, also, much of the material is easier to play and to coordinate when it is played by one player instead of three.

Ancona: Yes, and I wonder, because Bernstein *has* written drum set parts, particularly in *The Mass,* which has almost a rock band in it. I almost wonder, since Bernstein was heavily involved in orchestras, maybe he was thinking, "Hey, this is a pay-scale thing." Meaning, if I write a drumset part for the orchestra, are we going to need to pay another percussionist to be there [as opposed to scoring the parts out for three players]…and we will never really know, but it could have been a part of his original thought. It is definitely interesting, though, that he had the drumset idea in mind, but he wasn't thinking of it as a drumset player. He was thinking of it as separate people, but he had all the right ideas for the drumset part.

Moyer: Let me ask you about a couple of additions to the drumset part. I am wondering if you were adding some of these parts more for time-keeping purposes, or rather for additional color to the percussion sounds. Number one: The triangle part at measures 80-90 doesn't exist in the original, but it seems to accentuate some of the accents in the wind parts.

Ancona: Yes, I really wanted to add a little bit of color, and triangle is such a simple way to add that. I was trying to color the glockenspiel part, and add some rhythmic vibrancy. I just thought it was an appropriate color to have there.

Moyer: Number two: The addition of the snare drum in measures 102-114. The part is creating a bed of sixteenth notes underneath the keyboard parts. What was your thought process here? Was this functional from a cohesion standpoint, as far as just keeping the ensemble together?

Ancona: It think was cohesion and it was drive. I did want the percussion voice to have some continuity throughout it. We had heard the percussionist throughout the majority of the passages before, and if all of a sudden we get to a passage [102-114] where the whole group is playing, but the percussionist isn't, I didn't think that would be a good thing. But from a cohesion standpoint, it does help to hear those constant sixteenth notes, especially when you have those syncopated rhythm in the keyboards. I was also trying to create a rhythm section between the percussion part and marimbas 1b and 2b, which helped establish the 2/4 + 3/8 feel.

Moyer: Tell me about the next phrase, measures 114-128. You have added many percussion notes, which seem to accentuate some of the phrasing heard in the melodic voices above.

Ancona: This is one of the bigger sections dynamically. I was trying to use some of the traditional orchestral membranophones [bass drum and snare drum] and cymbals to assist with one of the first "big" moments in the arrangement. This is really the conclusion of the larger second section of the piece. Again, without those ideas in there, certainly it would be fine, but those sounds are there for color and impact, and to drive the conclusion of that phrase.

Moyer: Can you tell me about the percussion material you wrote during the piano "cadenza" [mm. 154-162]? Was this part written to create a rhythmic bed for the virtuosic, hocheted material heard in the keyboards?

Ancona: Yes, I think this part is similar to sixteenth notes heard earlier [102-114]. I wanted to create somewhat of an anchor from that percussion player.

Moyer: It seems, when looking at the timpani and drumset part together, you are creating a constant bed of eighth notes underneath the keyboards.

Ancona: Yes, because if you balance that right, you are creating a very solid bed of eighth notes, and when you include the eighth notes in marimbas 1b and 2b, you create a very colorful and continuous ostinato.

Moyer: As the arranger, what do you feel are the most exemplary qualities of your arrangement of *The Masque*?

Ancona: I think when I go back and listen to the arrangement, the continuity of the piano part and getting that to work on marimba. I think that is something people take for granted. There is a difference between putting the notes on paper and it not being comfortable as a performer, and then taking that part, [adjusting it], and it feels good for a marimba player. I think one of the things I am most proud of is that it feels good to play, and when you watch these guys play, you can tell it felt good. The quality of sound they were able to produce, they were setup to hit the bars in the right spots. I think one of the other things I liked was, and one of my goals was, to have it be rhythmically intriguing and colorful. I think with the limited instrumentation, I was still able to create a lot of interesting sounds.

Moyer: What elements in the original and the arrangement, do you believe, best match your personal arranging style or sound?

Ancona: I know one thing I think about is that I try to be crafty about how I introduce voices. For example, the woods start the arrangement and then finally, the metals appear, where I am essentially delaying their entrance. I think also about always trying to add some sort of color to every phrase that will catch the listener's attention. The tune is drawing you in, and as subtle as they are, making sure I am introducing the voices in a way that does that. It is not like, okay, here is our percussion ensemble, and all of the voices are happening right away. So, I do think that is one thing that matches my style. Also, as I mentioned before, I do take the time to play through parts, to make sure the parts feel good to the players. I don't think all arrangers do this, but if it is comfortable, it is going to produce a certain sound and make the players confident that they can play the part. For example, if *The Masque* were in a really uncomfortable key signature, I might have had to transpose it to a different key, one that was a little bit easier to play in. So that is one trait of what I try to do. Regardless if it is a transcription or arrangement, I want the parts to feel good, because if they feel good, we can make music from that.

Moyer: Were there elements of the original material that you were particularly challenged by when orchestrating them for the percussion ensemble?

Ancona: I remember two things. The cadenza material [mm. 154-162]--I remember writing up to that point and thinking, okay, I don't know what I am going to do here. Then I came to the realization, that okay, I can orchestrate that as split parts, because trying to do that as one continuous line would get the players way out of their comfort

zone. So I decided to have each player play one or two beats of sextuplets and pass it off from player to player. Which is a different challenge, to teach them how to do that effectively and pass the part off, seamlessly from player to player. I decided that I would rather do that, than to try and get three or four players to play the whole part, because the range and the stickings would make that part almost impossible to play together.

The part right after the cadenza [mm. 162-168], this one didn't hit me until I got to this point in the arranging process. I remember thinking, well, this one isn't a big deal; I will just play that pattern. Then I got to the keyboard to play through that part and it didn't feel good to play that pattern. I didn't want to do another hocheted idea [like the cadenza], so I decided to come up with those trills we were mentioning earlier.

One was a problem I could foresee [piano cadenza] and then the other was a problem I encountered [trill material].

Moyer: This was written for the Drum Corps International Individual and Ensemble competition. What elements of the arrangement did that influence? Obviously, the selection of the piece itself had to appeal to you, but also to the competitive environment. Did the addition of the competitive element influence anything?

Ancona: Yes, it really influenced how many players there were, the length of the piece and the overall structure. Also interestingly, it affected why I chose to use the instrumentation I used. I knew the stage we were going to be on was not going to be very big, so that was part of it too--let's be crafty, let's use this many marimba players on this many instruments.

Moyer: Because you are using fewer instruments than you actually had?

Ancona: Exactly. Those restrictions I kind of like, because it is not "anything goes." You have to make this work for the criteria. It does make the puzzle a little more complicated, but I like that challenge. The fact that it was a competition gets us back to the beginning of why I chose the piece, and the rhythmic drive and color, because that was going to enable me to write this fiery little piece. I knew that if I could get the piano part to work on marimba, holding four mallets, that not only would the arrangement be fun to listen to, but it would be fun to watch. To me, the competitive element led me to choose the piece to showcase the personalities of the group.

Moyer: What do you remember from rehearsing the work during the summer of 2002?

Ancona: The piece was done for them by the time the group moved in at the end of May, and our performance wouldn't be until the beginning of August. So what I would do each day was I would make this a half an hour of our technique rehearsal in the morning. It was very slow and steady, adding eight to ten bars per day and working our way through the piece. This would literally take weeks, but we weren't in a hurry. It made it easy for them to memorize it, and for me to teach all of the details right away. I tried to teach them the accents and the jazz style immediately. As we got into June and July, we would perform larger chunks and try to maintain it day to day. We would try to perform it whenever we could in front of the corps. The secret for me to get this arrangement was to get to all of the detail right away. I think by the end of June we were able to perform the piece at a very rough stage, but we could make it through the piece.

Moyer: Were there any sections in particular that were overtly challenging?

Ancona: I think the thing that was surprising to me and the thing they got right away was the three players who played the piano part at the beginning of the piece were able to make that sound quite good in the span of a few days. And the other thing that was a challenge at first was the syncopated rhythm at m.31. If you are listening to this you might think it is "1, e, 2, e," but in actuality it is "and, ah, and, ah" and all of the rhythm is syncopated. That was a challenge, to get the ensemble to feel that rhythm correctly.

One of the other ones, and I don't know why on this one: Some of these sixteenth-note lines, like at measure 60, maybe because they are stagnant note-wise, tended to get a little "muddy," and they had trouble listening to each other. The notes were stagnant and in that particular register it was challenging to play together.

One other thing, at measure 90, the melody rhythms in the right hand of the piano solo: Those rhythms wanted to rush over the ostinato in the left hand of the piano.

Probably the most challenging part was to get blend and balance from that cadenza-type idea. I think by the end we got it to a point where, if you closed your eyes, other than the parts "panning around" the group, it felt like it was one musical line. The challenge was to get them to get similar velocity, touch and rhythmic interpretation. This was probably the hardest thing to do in the piece.

Moyer: This marimba was written for standard 4.3-octave marimbas [low A] and standard three-octave vibraphones. Is there anything that you would have changed in

retrospect, if you had had at your disposal a 5.0-octave marimba [low C] or a four-octave vibraphone?

Ancona: Certainly, I think at times I would have liked to have a five-octave marimba, particularly for the bottom players on the marimba, which tended to do a lot of the bass work. With the [four-octave] vibraphones, I am kind of undecided about that, because I am not crazy about the sound in the low register. It kind of has a little bit of a gamelan sound to it. So, I don't think I would have used a lot of those sounds per se. I definitely love the kind of celeste quality that the upper register of the four-octave vibraphone has. Since there was celeste in the original piece, I could imagine using some of those extra notes in my arrangement. We also did have, at the Vanguard, an extended range of orchestra bells [three octaves], which I was able to incorporate into the arrangement, because the lower register of that instrument also exhibits a lot of that celeste quality. **Moyer:** What factors in Bernstein's original do you think transferred most satisfactorily to the percussion ensemble arrangement?

Ancona: The most satisfaction to me was the fact that that piano part worked on marimba, because people don't understand that they are such completely different animals, piano and marimba. Ten fingers touching the keys, versus four, long fingers [mallets] that don't actually ever touch the keys. Sometimes, it doesn't always work [piano music] and I was very satisfied that I got pretty lucky on this one. It was satisfying to play and it was achievable on the marimba. And the rest of it, the harp and celeste, they tend to translate a little better.

Moyer: How would you compare this arrangement's fulfillment of the spirit of Bernstein's work, in comparison to other arrangements you have written? How close

were you, as the arranger, able to get to Bernstein's ideal, as opposed to other pieces you have done?

Ancona: This, to me, was a very close, in my mind, realization of what I would hope, other than the edits and cuts I did, Bernstein would have wanted. Because remember, Bernstein loved percussion; he wrote well for it. He even wrote marimba parts for some of his works, so I think writing this piano part for marimba would have appealed to him.

With *Alborada del Gracioso* by Ravel [another arrangement Ancona wrote for the Vanguard], that arrangement captured a lot of the spirit and vibrancy of the original. But yes, I am very happy with *The Masque.* There are some other pieces I've written and I listen and think, "Well, it's nice, people enjoy it, it's fun to play," but you get into that capturing the essence of what the piece is. I don't know if Bartók would have heard my *Miraculous Mandarin* arrangement if he would have liked it. So, yes, I would like to think that Bernstein would have been happy with the arrangement.

Moyer: Lastly, what will you remember most about your arrangement of *The Masque* and the performances of the arrangement in the summer of 2002? When you think about *The Masque,* and your experience of performing and rehearsing it, what will you take from it?

Ancona: To me, the few things that come to mind are, I write these pieces in the spring, when I don't have a lot of writing assignments. When I was writing that [*The Masque]*, I remember the fun of each day, just sitting down and writing the piece phrase by phrase, the fun of just immersing myself in the original score. There is always that fascination and that feeling of closeness to the composer. It is kind of a

very intimate thing, when you write music and you are handing this music over to performers. And here is this person [Bernstein] who is handing this music over to the world. You are kind of looking at these notes and falling in love with the piece. That happens with most of the arrangements I do, I experience that, and I certainly remember that with *The Masque.* There is always that ten percent of the arrangement that is work, but I enjoyed the work.

Moyer: Was this one less work on some levels?

Ancona: Yeah, because when you have the time to do it, and you do it here or there, it is a lot of fun. Maybe some of that shows, in the fact that it was very enjoyable to go through the piece and think through problems and find solutions. Another very rewarding thing was teaching this music to nine young percussionists. Knowing that some of them were familiar with the work, but a lot of them weren't. This was their first initiation into *Age of Anxiety,* and I know for a lot of them made them go buy the CD and listen to all of the work, and hopefully enjoy it, love it. So that was very rewarding, introducing great music and a great composer to young, talented musicians.

Moyer: It's not a piece that you run into immediately.

Ancona: No, not at all. It's kind of one of those pieces that is the next level. You kind of need to be immersed in classical music to an extent to hear *Age of Anxiety.*

Moyer: Or even Leonard Bernstein…

Ancona: Yeah, you are going to hear *West Side Story* and *Candide* certainly first before you are going to the hear *Profanation, Age of Anxiety,* or even *The Mass.* I remember performances, what made me most satisfied and happy when watching the

performers play the arrangement was that they really took ownership of it. The piece really became an extension of their personality. I think that is why they were successful, because they went out and felt really good about what they were doing. I don't think there was anyone in the audience that would try and pick holes in it. The whole process from, really, I remember listening to the CD, and remembering that spark of interest, the total enjoyment of teaching it and the satisfaction of watching them perform it--the whole process which puts *The Masque* in that top ten percent for me. I remember almost every step along the way. Maybe part of what made it stick out was that the season for the rest of the corps was middle-of-the-road; a lot of that season was forgettable. But the process of doing *The Masque* was *un*forgettable.

Interview with Richard Gipson

Moyer: Before we begin with formal questions, I wanted to ask you to speak freely regarding your arrangement of the *Adagio* from the Saint-Saëns' *Symphony No. 2.* I know that it has been twenty-five years since you arranged the piece for percussion ensemble, but I am wondering what you recall generally about the arrangement, its creation, and the rehearsal and performance process.

Gipson: This piece, contextually, was the third piece of this type that I had done. I did the [Samuel] Barber *Adagio (for Strings)* first, actually when I was in graduate school. The second piece I did at OU [University of Oklahoma], the Monteverdi *Lasciatemi Morire.* That piece was really done for reduced forces because we didn't have very many instruments back then. When I first got to OU, we only had one low-A and one low-C marimba and I had my low-A, but that was it. This piece was originally done for low-A marimbas. One of the questions I think you will ask is about the key. The lowest note we had was an A, and pulling the arrangement up to D [from Db] let us use that note. Back in the old days hearing that low-A was pretty nice, so you started the piece out with that.

Moyer: It is interesting you say that it was written for four low-A marimbas. Was the next instrument you got the bass marimba [C2 to C4]?

Gipson: In January of 1984 we were able to buy some instruments because we were selected to play at PASIC 1985. One of those instruments which we purchased was a Bergerault 4-octave bass marimba. Once we got that instrument, the next time we played the piece it allowed for some judicial adjustments to the arrangement.

Moyer: I assume those adjustments probably included some octave displacement in the marimba 8 part to get some of the organ and double bass notes back into their original register below the low A?

Gipson: Yes, exactly. One of the questions I believe you will ask is whether the piece would change with the inclusion of larger instruments available today, particularly the five-octave [C2 to C7] marimba. And yes, I think I might consider bringing the piece down one half-step to C major, from its original key of Db, if I had that instrument available. It would be interesting to hear it down a half-step. It was a very instrument-specific choice of key when I originally wrote the piece. I even looked up in my program file in the fall of 1983 and we toured with it in January of 1984, which was before we had the low-C bass marimba.

Moyer: How did the arrangement come about? Was this something you had heard in the Oklahoma City Philharmonic?

Gipson: The selection of the piece was much more intrinsically embedded. Saint-Saëns' *Symphony No. 3* was programmed on the first concert I ever played as a professional musician when I was a high school student. I had won an audition and a place in the Corpus Christi Orchestra and the first concert of the season had that piece on it. I think I played triangle or something…one of the second or third percussion parts. So, I sat on stage for hours and hours and hours, and watched the conductor work on the piece and I subsequently fell in love with the piece. So *The Adagio* has been imprinted on my memory since that time. I am not sure if we played it in my time with the Oklahoma City Philharmonic; I imagine it must have been programmed on a concert several times. One year we even got to play it in a ballet, so I got to play

it probably four times in a row. It is a piece that has always been a favorite of mine. I also knew the possibilities for it. When I started thinking it being a marimba piece, I can't really tell you when that was, but it probably was in my mind as a potential piece. Of course, realizing that for a few years there, when we only owned two marimbas, it is kind of hard to make it work; but when you get four[marimbas], you can experiment with it, and I am sure that is what happened. Playing those pieces, as you know, is three things: it is part musical, it is part evangelical, and part of it is technical. I always felt that that piece was a repertoire piece for training groups because it is an opportunity to learn musical skills and phrasing. Just the whole thought process of playing music like this that percussionists don't get to do. It is a laboratory for roll speed and phrasing. From a technical standpoint, that is one of the benefits of having the piece and that was certainly the motivation.

The evangelical side is, that was back in the day when people didn't really know what percussion ensembles were capable of, so I was always looking for pieces like this, the Barber *Adagio for Strings,* the Monteverdi *Lasciatemi Morire*. Going back to the program files, I always liked to program marimba-only pieces, especially those that had chorale-style--and there were only a handful, so I was always looking for opportunities to spread the word. There is nothing like playing pieces for your colleagues in music school and having them say, "Oh my, I had no idea you guys could do that," so that was the evangelical side to it. Of course, the musical side was kind of gravy.

Moyer: These pieces are a lot harder than they look on the page. I conducted the *Adagio* at the University of North Alabama last spring and it's a challenging piece. It

doesn't look like much on the page, but when you start rehearsing it and really try to make music out of it, it becomes very challenging.

Gipson: It's not simple at all. I did the Barber *Adagio* here at Texas Christian University a couple of years ago and if you just play the notes, it's pretty music, but if you really do it right, it can be extraordinary. Not only in the final product that people hear, but in the training that you are giving your students. And those were all parts of the motivation for creating the piece.

Moyer: As far as the publication of the piece, was that just a natural follow-up to the performances of the work and the creation of the arrangement?

Gipson: Yes and no. The OU Percussion Press was created from a grant that I got from the University. The purpose of the press was to publish the commissioned works, but I included that [the *Adagio*]. So, the first run of the press was six pieces. Three of them were commissioned works and three of them were this piece, the duet I did [DDFDSO] and the Monteverdi [*Lasciatemi Morire*].

Moyer: It sounds like early on in your musical career you were intrinsically drawn to this piece, but what specific musical elements in the original work sparked your interest into turning this into a percussion ensemble arrangement?

Gipson: All of the classic adjectives: It is a "gorgeous" piece of music, it has an extraordinary range of potential expressively, the palate is enormous from a very relaxed beginning to something that develops a lot of intensity, emotion and drive. So it meets all the criteria of a great chorale or a great piece of music. Bach chorales do that too, but the texture and the simplicity of its lines, really lend themselves very nicely to the marimba.

This is something I talk about in my percussion pedagogy classes when I talk about arranging. I have always tried to objectively define what the criteria are for creating an arrangement, which is difficult. There is a set of criteria that make some pieces work and others not work. I have a sense of that internally and have strived for years to try and define what those criteria are. I have students come in and play a piece for me and ask, "Do you think this will work for percussion?" and I will say "No" and they will say "Why?" and then I will try and tick off some realities [of why the piece won't work for percussion]. And then there are pieces, when I hear them I know immediately they will work for percussion. And when I hear a piece that works, I challenge myself to come up with the criteria of "Why does this piece work?" I never have really been able to write them down or put them on paper, but this piece [*Adagio*] kind of falls in your lap in that way. One of the questions I think you will ask, is whether or not I ever considered using any instrument in the *Adagio* other than marimba, and the answer is absolutely not. The other pieces that I have arranged that have been successful, I felt that way when I first heard Sergei Prokofiev's *Field of the Dead*. There is no question to me that the timbral demands of that piece required the use of a vibraphone.

Moyer: I think part of the reason I had asked that question was because the portions of the work that you had arranged were for organ, string section, and three-to-six wind instruments. I didn't know if you had ever considered, with the wind instruments, implementing a vibraphone in *Adagio.* I can say that I did have the recollection of *Field of the Dead* in my mind when I conceived that question. I didn't

know if you ever thought or considered those wind instruments worthy of adding another instrument to the ensemble.

Gipson: It's a good question and again, had I had the instrumental forces at my disposal that a large college percussion program has now, I might have felt differently, but I don't think so in this particular piece. The piece didn't scream at me to change those timbres right then; but also, I thought that this was opportunity for the marimba choir to carry the ball the whole time. On a slightly different subject, but related, I got permission to do the arrangement of the Barber *Adagio for Strings* several times from Schirmer. The last three or four years I was back on the horn with them trying to get their permission for the OU Percussion Press to publish the piece for percussion ensemble. In the course of negotiations and sending memos back and forth, they expressed an interest in publishing it themselves; and of course that would have been fine, I didn't care, I just wanted to get it out.

The more they looked at it, they eventually came back with the question, "Could you reduce the number of marimbas that you are using and maybe put some bells and xylophone in it, so we could sell it to more public school groups?" My answer was obviously "No, it won't work that way," so it eventually died on the vine. I tried to resurrect the notion, "Okay, if you guys [Schirmer] don't want to publish it, will you at least let the OU Percussion Press publish it and give you all the royalties?" They never did buy that, so that piece remains technically permitted [as an arrangement], but unpublished.

Moyer: You were speaking earlier about the fact that certain pieces work well for our genre, where other pieces don't work as well. Do you think one of the reasons *Adagio*

worked well was because, generally, the sections you included in your arrangement only included a small number of instruments [organ, strings and a small collection of wind instruments]? Do you think this plays a part in the effectiveness of the arrangement?

Gipson: One of the things that we can do well is sustain, and the ability for the strings and organ to sustain was paramount to the portions of the original work I utilized. The center section of the work that I excluded, I did so for several reasons. One, I didn't think we had the time and ability to perform that part without it sounding like an arrangement. Part of this criteria notion that I talk about regarding the success or failure of an arrangement for percussion forces is whether or not the people listening to the arrangement have the following reaction, " quote, that was pretty good for percussion, end quote". And if, during the transportation over to the percussion arrangement, that thought process occurs, then I think the piece is not a good fit. One of the reasons I think this piece works is, musically, it works for the idiom. This vehicle is just another way of producing this music. You never think when listening to *Adagio*, well, that's a pretty good arrangement for percussion. To me that is the death knell of an arrangement. I think this *would* have been the case, had I arranged the section I chose to exclude. It might work, if you had six vibraphones--you might be able to make it work--but I think it would be a stretch. The other reason is that it would have made it too long; I didn't want it to be that long.

Moyer: As far as the end of the work, Letter X to the end: In the original it is twenty measures long. In your arrangement, you reduced this down to twelve measures. Do you remember any specifics about why you chose to shorten that section?

Gipson: Yes, in the original I think Saint-Saëns is extending that section for musical reasons. For lack of a better explanation, he is finishing it out, but he is also telling you he is not done musically, that there is more to come. In the marimba arrangement, we are done, so I didn't feel like there was any reason to extend it and put that musical question mark in there.

Moyer: Between Letter Q and Letter R, there seems to be a lot of voice leading going on and it appears that this is the section with the greatest number of divisi string parts. From my analysis, that seems like the part that you must have spent the most time on to make the voice leading work. Do you have any recollections of that section in particular?

Gipson: No, except for the fact that it is pretty complex harmonically. And you know, from having conducted the piece recently, that it is hard to make it work from an ensemble standpoint. But no, I don't have any nuggets or pearls from that section. That is why I was hoping to find my original score, because I am sure that it had plenty of edits and erasures in it.

Moyer: Your arrangement appears in the key of D major and during the fourth measure of rehearsal Q, you scored a D natural octave in the bass marimba part. The original work appears in the key of Db major and the double bass note that Saint-Saëns scores in the fourth measure of rehearsal Q is a C natural. If this note were transposed verbatim to the key of your arrangement, it would appear as a C#, not the

D natural which you orchestrated. With extreme humility, I would like to inquire if the D natural octave you wrote is indeed an incorrect pitch, or creative license?

Gipson: Sure, that is a good question and one I am happy to answer. Part of the reason I wrote that note was due to the fact that we had limited range instruments. I think I even remember the very first reading of that section of the work. The problem occurs with the restricted voices and restricted timbres. If you had written the original pitch, there would have been an incredible crunch [dissonance] on that downbeat. This occurred because we didn't have the bass marimba at first, so the correct note wasn't separated by octaves; therefore a dissonance would have occurred when that note would have been played. So, I punted and changed the note to something more consonant. I think I even remember the rehearsal where that happened: We got to that downbeat [heard an incredible dissonance], cut everyone off and went back to the original score and wondered what had gone wrong. Not having a lower octave to separate those timbres meant that those people were just sitting there next to each other "crunching" away. That isn't the tonal message I think we wanted to be sending there.

Moyer: So, it was an octave displacement issue based on the unavailability of a bass marimba during the first reading?

Gipson: Yes, exactly. In an effort to enrich the melody, you have to expand its octave base [by adding octaves upward], and then not being able to expand the bass voices octaves [downward], everyone is playing in a similar register. Plus, you don't have any timbral difference to work with; it exacerbated the situation.

Moyer: It doesn't seem like it creates a problem by moving it up a half-step, either; someone might not even notice that something has been changed.

Gipson: Yes, and part of it is that the melody is an appoggiatura. If you weren't sitting there so close to each other it would sound like an appoggiatura, but when you don't have that octave displacement it sounds like a wrong note. It was a discretionary move.

Moyer: What would you say the most satisfactory qualities of the arrangement are?

Gipson: I think a faithful job of reproducing the intent of the composer. I think it presents the instruments themselves and their timbral capabilities in a very positive light. Going back to the evangelical side, I think it gives "drummers" a chance to make music in a context that they very rarely get to do. I am trying to remember if the *Stereo* review said anything about this piece. Our [University of Oklahoma Percussion Ensemble] first CD [Laser Woodcuts], got reviewed by *Stereo* Magazine, which, at the time, was the major audiophile magazine in the world. We got a review in there and it was a pretty good review. I am trying to remember if they mentioned this arrangement. I will have to see if I can find it.

Moyer: At this point in your career, you have arranged many works for percussion ensemble from the Barber *Adagio for Strings,* the OU Christmas music series, to some of the other arrangements that have been published by the OU Percussion Press. How would you say that this piece matches your arranging style, and how would you compare it to other arrangements?

Gipson: I feel very good of this one and am fond of this arrangement. Again, I think if you go back to those three criteria that engendered the arrangement, I think it hits

them all. One of the things that I have been pleased about is the fact that the piece can add value at a number of different levels. You can play this piece with an ensemble of professionals or graduate students and they can really get a lot out of it, and really make it work. You can also play it with high school students, and while they might not approach it with the same level of maturity and skill, they can get a lot out of it. By playing the piece, they can also learn a lot about their instrument. That is one of the reasons I feel good about this particular arrangement. Some of the other arrangements that I have done don't have what I call the "musical headroom" that this one does. They are all pretty, they all work well for the instruments, but they might not have the entire package like this one does. The Barber [*Adagio for Strings*] obviously does, in spades, but the Monteverdi [*Lasciatemi Morire*] doesn't so much. I am not sure that the Sibelius arrangement that I did really has that kind of depth. *Field of the Dead* [Prokofiev] is a much more difficult arrangement to make work then this one. So, I guess all those combinations make this arrangement work, and I like it because it works.

Moyer: Was this piece any more or less challenging then some of the other works you just mentioned?

Gipson: I think it is easier to play, just physically easier to play. I think it lays pretty well for the instrument. It goes back to that other comment, the fact that it *can* be played by high school players means that it is within their capability and their palette; some of those other pieces might really be a stretch for them.

Moyer: Can you talk a little bit about how this piece fits into the percussion ensemble landscape when it was being written? I think we take a piece like this for granted

today, because there are other classically-driven, chorale-based arrangements for percussion ensemble available today. What was happening in 1982, '83, '84, and how different might this piece have been?

Gipson: We didn't have a whole lot of music to play back then. That was really the whole motivation behind the commissioning series, to encourage and engender more serious writing for percussion ensemble. My bias, when picking composers for that series, was to pick tonally-driven composers. But again, we didn't have a whole lot of repertoire and certainly didn't have a lot of repertoire for large forces. At that time, large forces meaning eight to ten players. It was kind of educating and enlightening for me to go back and look at my collection of programs from my twenty-plus years at OU. The first concert that I conducted at OU in 1976, we played a piece called *Contrapuntis III*, which was a marimba trio and it was chorale-based. The next year we did the Kenneth Snick *Octet*; it was published in 1974 and has a chorale-type section to it. In 1978, we did the Serge de Gasten *Quintet for Mallets*; it has a very short and pretty movement in it [that is chorale-based].

In 1979, we did the Steinhort *Two Movements for Mallets I,* which generated my commissioning him to write *Two Movements for Mallets II,* both of which had chorale-style based movements. Then the next year [1980], we did my arrangement of the Monteverdi *Lasciatemi Morire.* I always tried to do one chorale-based piece on every concert. Then we did the Ronald LoPresti *Prelude and Dance,* of which the *Prelude* is in chorale-style. So, these were contemporary pieces, but never really went over the top in terms of chorale-style works, so I was always looking for pieces like this [*Adagio*], because we just didn't have a whole lot to choose from. It was a

different landscape, and it is not really all that much different now, quite honestly. There are more pieces, but I am not sure if the chorale-style marimba repertoire has necessarily exploded. I still think there is a lot of room for growth in that area, though obviously there are a whole lot more of them than there used to be.

Moyer: It is interesting that all the pieces you mentioned that were pre-*Adagio* and pre-*Lasciatemi Morire* were all original works.

Gipson: Yes, that is true, and they were all contemporary. No one was emulating Saint-Saëns for sure, but those pieces did give you the opportunity to work with the style and the capability of the instruments.

Moyer: We have talked about the expansion of percussion technology in regard to larger instruments, specifically five-octave marimbas, and much better quality of mallets than existed when this piece was arranged. Also the number of players who are adept at using four mallets in the year 2010. If you were to sit down now and re-craft the arrangement of *Adagio*, would there be anything about the arrangement that would significantly change?

Gipson: I am not sure that I would change a whole lot. I might definitely look at the key, and drop it a half-step [from the original key of Db down to C]. There would also undoubtedly be some voicing opportunities with the lower 60% of the instrument that I would try and take advantage of, but I don't think there would be any wholesale changes.

One of the interesting things that you were at OU for was our performance of the Raymond Helble *Concertare*. You may remember that, when Helble originally wrote that piece, it was written for sixteen players, with two sets of timpani and two snare

drums. He also wrote all of the marimba parts for four mallets. I spent a lot of time talking with him and turning that piece into primarily a two-mallet piece. This to me was an example of, yes, you can hold four mallets, which is a technique we have brought a long way, but does it really help serve the music? In that piece, I don't really think it did, to have everyone engaged in four mallets. So by streamlining the piece [to two mallets], I think we got much more successful voice leadings.

On this piece, the *Adagio*, I am not sure that having anyone play with four mallets would necessarily advance the music very much. If I were coming to this piece cold and the motivation was, "Let's try to make this a four-mallet chorale for x number of players," would this piece have been the right type of piece to have serviced that? It would be an interesting exploration. You could probably make it work, but it is hard to say. Since I didn't bring that [four-mallet] mindset to it, it is hard to go back and look it over again in that way. The problem we have with four-mallet styling is, we really are playing broken rhythms. Even though we can disguise that significantly with good technique and roll speed, we really are playing broken rhythms between the hands. It is much easier to disguise a broken rhythm between the hands when you are on one bar, instead of four different pitches.

Moyer: During my research I have tried to dissect the arrangement on every level of craftsmanship and have tried to do a thorough job of understanding your conceptual basis for writing the arrangement. Is there anything in the analysis that you think I may have missed? And do you have any final thoughts for this interview regarding the arrangement you wrote some twenty-five years ago?

Gipson: No, generally I think the analysis is fairly complete. But again, the things that we have talked about today might help to provide some different perspective on the piece. Primarily, the notion that the piece exists for multiple purposes [musical, technical, and evangelical], and I think it is equally valuable for all of those purposes. It is a training laboratory for younger players, but really all players, in how to operate not only in this style of music, but in this style of technique playing. The other part being the evangelical: This piece was played at PASIC 1986 in Washington DC and was played in the lobby of the Kennedy Center and was played by a mass marimba orchestra. I remember it well because several hundreds of people were out there listening to it, and in a crowded PASIC lobby it is kind of nice to witness people be quiet, and play gorgeous music played by marimbas. That told me a lot at the time, that the piece had some communication value, especially to a group of percussionists.

Interview with Joseph Krygier

Moyer: Well, before we begin, I wanted you to speak freely about any thoughts you might have about the arrangement and how it came out, conceptually.

Krygier: Well, the first time I heard the piece was in a dance class. I play dance classes at Ohio State, as well as being an adjunct teacher in the percussion area, so my responsibilities are split between the Dance Department and the School of Music. Around four years ago I was popping into one of the dance classes in the afternoon; that day I wasn't playing with the class, but was just checking in on it. The class was called "Music and Choreography" and was taught by a teacher who was a friend of mine. The students in this class learn about the interaction between music and dance, and basic choreography techniques. It happened to be that one of the students in this class was choreographing to this piece, and they were doing the third movement of *New York Counterpoint*. So that was actually the first time I had ever heard the piece.

Moyer: And this was just a recording that you were listening too, yes?

Krygier: Yes, it was the recording by Evan Ziporyn playing the clarinet.

Moyer: I assume through your percussion background you were familiar with the composer's work. What other experience had you had with Steve Reich's music before hearing this piece, as far as other pieces you played or coached?

Krygier: I have played *Nagoya Marimbas* with Susan [Powell, percussion professor at Ohio State]; she and I have played that piece many times before. I have been around *Drumming*; I have personally never played it, but our students here [at Ohio State] have. I have also had the pleasure of being coached by Russell Hartenberger [Nexus Percussion Ensemble]. He has been a part of Steve's groups before, and

coached *Drumming* at Ohio State. So, I would say mostly through those two pieces; but of course being around Reich, as a drummer, it is music you need to know. Also, *Clapping Music*--Susan and I do that piece often, as well.

Moyer: How did the piece come about being written, after hearing it in the dance class? Did you just decide to write the piece for the Ohio State Percussion Ensemble? Obviously, Ohio State performed the piece at PASIC 2008 and the ensuing tour; was this performance the inspiration? Or was simply getting the arrangement out into the percussion community the impetus for the arrangement?

Krygier: The 2008 PASIC performance was actually the second "big" performance of the work. The first performance was a concert that we [Ohio State Percussion Ensemble] do every year called "Drums Downtown," and it is a big concert we do in Columbus, where many of the pieces incorporate dance. Not every piece incorporates the dance element. However, most of the pieces are pre-existing percussion ensemble works that we adapt to the ensemble with dance. In the case of *New York Counterpoint,* it seemed like it worked well as a dance ensemble and I had previously seen the dancers dance to it, so I thought, why not conceive of this as a percussion ensemble arrangement? This was around 2007, if I remember correctly.

Moyer: And then you reworked the piece again for PASIC 2008?

Krygier: Yes, that is correct. That performance was the following year. Those two concerts [Drums Downtown and PASIC 2008] were very close to each other, so there was actually some overlapping of personnel for those two performances.

Moyer: I know when I spoke with you last fall about the arrangement, you were trying to

vet the idea with the composer about getting the work published. Have you made any progress on that issue, or even "getting his blessing" on your arrangement of the work?

Krygier: Actually, no. That has been a long uphill battle, but not on Reich's part. It has simply been that I have had very little time and have had other projects going on. I have been in contact with Hartenberger a couple of times. He is my main in-road to getting to Reich. Russell Hartenberger heard the piece, heard it here on campus and at PASIC, and he was really the one who gave me the inspiration to even consider letting Reich hear the work. Before, I wouldn't even have dreamed of that; this was really something I wanted to do for fun. I was okay with it living and dying here in Columbus. Then Hartenberger said, "Maybe Steve would like to hear this," and I said, "Okay…." I have been back and forth about it with Russell, but it is really at a standstill right now.

Moyer: What were you drawn to initially when you went to the dance class and heard the piece with the clarinet recording? What did you hear in the original that immediately sold you on the idea of turning this work into a percussion ensemble piece?

Krygier: That is really hard to answer because I don't know if it was really one specific thing. The opening of Movement I--I thought that it would sound and fit well on keyboard instruments. It really wasn't something magical, it was just hearing the sounds on our instruments and how the chords evolved. I guess I thought that it would sound good on our instruments and the driving rhythm would be applicable. And too, it being Steve Reich, he hasn't written a lot of percussion-centric works, so I thought

that this piece might be a nice way to get some Reich stuff out there, that had his qualities, but on keyboard instruments.

Moyer: One of the observations I have made through your piece and the two other pieces

involved in my document is that in all three pieces there was a limited instrumentation in the original work. This seemed like it fit the limited melodic instrumentation in the percussion family. It seemed like the limited number of instruments in the original, in comparison with the limited number of instruments available to the percussion arranger, was similar. It seemed, in most cases, that the success of the arrangements could partially be linked to those two numbers being close to one another. Did that play any part in the effectiveness of the arrangement?

Krygier: I think it did. I heard the clarinets and the bass clarinets and immediately thought marimbas, specifically the bass marimba emulating the bass clarinets. I think keeping the arrangement to just marimbas and vibes was also a logical assumption. Based on other music I had heard from Reich, the instruments he employed were only those two, the marimba and the vibe. Although I am not sure which version of the arrangement I have given you. In an earlier version, there was xylophone at the end of the third movement, and I don't think it exists in the version you have now. I had the xylophone in there, but it was literally only at the end of the piece, and that was strictly because of a range issue; and also, I heard the clarinet getting very bright at the end of the movement, so that xylophone part exists only in the original version and not the final version. In the final version, that part appears at the very top of the marimba with very hard mallets.

Moyer: As far as the number of players in the ensemble, how did you come about that? Was there a number in mind, or did it seem that nine fit the music? And then lastly, did you ever feel that more than nine players might be needed for the piece to come off from an arranging standpoint?

Krygier: When I first started working on this piece, I actually didn't have a specific number of players in mind; and definitely didn't have a number as large as nine in mind for the work. I was hoping that the work could be a quartet or quintet, and then I would just overdub some of the other parts and treat the work as a "mixed version" of the piece. It wouldn't be just a soloist against ten pre-recorded clarinets like the original, but more of a small chamber percussion ensemble with pre-recorded material as well. Then I started thinking, that is going to be way too complicated, specifically the process of recording and then getting click tracks and so on. So I thought, you know what, can I just do this all with live players? So, I started with the third movement and simply counted up the number of parts playing at once--and there was the number of players for the work. So I knew that if I had nine, that I could get all of the parts covered. From there, it was just about making sure that each clarinet line was covered by a percussionist. So in other words, my score would look nothing like Reich's score in how it lays out on the page. There was a lot to take into account, as far as make sure each line was covered while keeping the players in relatively the same part of the instrument.

Moyer: I am really intrigued that you said you started with Movement III. Was that because you had heard that movement in the dance class and that's where you began the work?

Krygier: That was exactly what it was.

Moyer: What led to omitting Movement II? Was it time constraints or other factors?

Krygier: It really was time. I am going to do the second movement, good, bad, or ugly. There are things still that I have to figure out because of limitations. I think so far with the first and third movement, it really transfers really well. It does seem that this piece could have been written for percussion instruments. The second movement, on which I am very much influenced by the Evan Ziporyn recording, there is a bit of "scooping" and "bending" of pitch with the clarinet that obviously we can't do on keyboard instruments. So, there will be some things that I have to let go, because obviously I don't want any rolls or bowing, or anything super exotic. I purposely put the second movement off because I think that one is going to be the hardest to replicate and stay truthful to the original. It is in the works, though, and I hope the work can be completely done. The first and the third movement, like I said earlier, was done completely attacca, to capture what Reich had in mind…one long work, broken up into three sections.

Moyer: It was interesting what you said earlier about having the work fit onto the keyboard instruments so well; and having done a fair amount of arranging myself, I was fascinated from a range standpoint that I don't believe there was a note in the original that didn't appear in its original octave in your arrangement. Was that something you noticed immediately, or was that something that fell into place later on?

Krygier: I think that was something that fell into place. Once I looked at the score, I felt pretty good, even on a first glance, that this was clearly going to work. It was

particularly apparent in the bass range, and also the upper range, that it would fit on the instruments. I assumed that material in the middle of the range would work out fine as well.

Moyer: It is interesting to read Reich's description of the piece where he compares the compositional devices he uses in *New York Counterpoint* directly to pieces he wrote in the past. It does seem that he has always has a familiar language in many of his pieces. Was that something you were drawn to initially when you heard the work? For example, some of the devices he uses in *Sextet* or *Music for 18 Musicians.* Was that something that played a factor when you heard the piece initially in the sense of "Oh, this really sounds like something I have heard before from him from a percussion standpoint."

Krygier: I understand what you are saying about his language, but for me personally I was thrilled that it would even fit on the instruments. From the first time I heard it, especially since I started with the third movement, I knew that this movement would work for percussion. I did think, okay, I have listened to Reich's music; it's very rhythmic--so are we as percussionists, and so it did seem like a fit. I had heard *Sextet* before and so there was certainly a precedent set for this type of keyboard percussion piece and it should work out fine.

Moyer: I have been intrigued by your positioning of personnel for both movements of your arrangement. You begin Movement I with eight players performing on two marimbas. Clearly the concept of sharing instruments with multiple players is not a foreign one and dates back to the days of Guatemalan marimba playing. Also in Movement I, you place six vibraphone players on three vibraphones. Was this

positioning of personnel something that evolved for you, or a conclusion you came to immediately?

Krygier: That did evolve. Being that I started with the third movement and the first performance only incorporated this movement, which employs only two vibes and two marimbas. When I started writing Movement III, I did add another vibraphone. It was a conscious effort on my part, though, to get all of these voices to fit on two marimbas and three vibes; and luckily, it did work out. It probably is, like you said, similar to that Guatemalan marimba style, because there are two people who are on the opposite side of the instrument, so that everyone doesn't have to be bunched up tight on the normal playing side of the instrument.

Moyer: So, you said that for each of those marimbas, there are two players on each side?

Krygier: No, actually, let me correct that. It is one player *per* marimba who plays on the opposite side of the instrument. I think that it is player 3 and player 6 who are on marimba one, on the normal playing side. Player 5 is on the opposite side. Then on marimba two, it is player 1 and player 7 that are on the normal playing side, and player 4 who plays on the opposite side of the instrument. Then player 8 and 9 are on the lower end of each instrument.

Moyer: Then the vibraphone position--that evolved because you originally started with Movement III that required only two vibraphones, and when you decided to include Movement I, you added a third vibraphone.

Krygier: Yes, exactly. This was because if you look at the clarinet parts I turned into vibraphone parts, there were tied notes whose note values I wanted to replicate. I couldn't cover all those parts on two vibraphones, so I employed a third instrument.
Moyer: That was one thing about the first movement that I was fascinated by. When you look at Reich's voicings for those clarinet parts in the second section of Movement I, it is interesting because he layers in three upper-register clarinet parts gradually, then he layers in three lower-register clarinet parts. This just seemed so perfectly matched for the sharing of keyboard instruments.

What do you feel are the most satisfactory or effective qualities of the arrangement, when you hear the Ohio State Percussion Ensemble play the work?
Krygier: That it works! I was just happy that I was able to make the piece work. It was such a long process and quite honestly, it wasn't one of those types of arrangements where I sat down for a number of weeks, wrote the arrangement, and knew it was going to work. I felt like the rehearsal and conception process was influenced by the dance and choreography idiom. I don't know your experience with the dance world, but most choreographers are working with the other dancers and they are co-collaborating. So, I certainly had ideas in mind, but I wasn't really sure when I brought it into the rehearsal room whether or not these players were going to be able to bunch up at the tops of the keyboards in the first movement and actually play the part. It is a very tight squeeze and if you rehearse that kind of thing, you can make it work. So, I would say that the satisfaction came from, okay, this is what I heard in my head; I thought it would work on keyboard instruments, while incorporating ideas he has used in his other works; and will this actually work; and

seeing it come through was the most satisfying part to the arrangement. I do think that it has a really cool sound about it. There really isn't anything high-art about it, particularly if you look at the parts themselves; they are just short little phrases. And this is not to diminish any of Reich's writing. That to me is what is so genius about his music, because there are these one-measure cells that are repeated over and over, but the way it all fits together is the cool thing.

I think the work is a visual treat as well. Most of the comments we get, especially from our non-percussion playing audiences, is that they just love watching the mallets and how they interact. There is an artistic quality to it as well. If you look on our website, as I know you have, there is that animation. The gentleman who animated that piece for Drums Downtown took that idea and ran with it. He was looking at the way the mallet heads are traveling from a visual aspect. So, I think there is a real neat interplay between those two worlds, the visual and the aural.

Moyer: How much experience have you had arranging other works for percussion? I am

sure that in your career you have arranged other things along the way. Is that something that has always been a part of what you do, at or before Ohio State?

Krygier: No, actually, I don't consider myself an arranger at all. I don't have a marching background, except for what I did in high school. I didn't go to schools that were involved in marching bands, nor did I ever write for marching bands. That aspect of arranging, or any other classical arranging, is not really anything we do here [at Ohio State]. So, this is pretty project-exclusive. The things that I have arranged are more on the world percussion side of things. I might arrange or orchestrate particular

patterns or grooves into little mini-suites. But as far as formal arrangements, this is probably my first and biggest project, as far as arranging is concerned.

Moyer: Well, it is certainly an exemplary first arrangement. Most people don't get that lucky, in terms of getting their first piece played at PASIC by exceptional players.

We have talked about how the piece fits so well onto the keyboard instruments, but was there anything that was particularly challenging about getting the piece to work?

Krygier: Probably the one thing, which I don't think is necessarily exclusive to this piece, would be the spatial arrangement of the players. This was something I had to take into account from a visual standpoint and from the player's standpoint, in the sense that they could physically play together. Having the marimbas so far apart from one another was challenging as far as the players playing together. I guess it would have been easier if the marimbas were on one side of the stage and the vibraphones on the other. What I wanted was to have the vibraphones keep a groove in the center of the ensemble, while the marimbas played to that groove. So, playing together was a challenge for the marimbas. As you know, there is so much intertwining and hocheting of their parts, particularly in the third movement. Player 8 and player 9 were probably a good ten to fifteen feet from each other, so that made cohesion very difficult.

Moyer: What type of mallet selection did you use? Not necessarily specific model numbers, but were you using rubber mallets, yarn mallets, cord mallets or a combination of those?

Krygier: I am glad you brought that up, because I think that that is one of the most important things about the performance of the arrangement. If I were to publish this, I would definitely indicate what type of mallets to perform with, because if you play with yarn mallets it would not have the same quality. So, no, we did NOT use yarn mallets on this piece. It was primarily rubber mallets on the marimbas, which was definitely influenced by Russell Hartenberger and what he and the other players of the Reich ensemble use. And I do like that sound, rubber mallets have a presence that is very quick; you can really hear the attack, a very transient quality. So we wanted those mallets so when the arrangement really got cooking everything was clear. The mallets we used were actually the Malletech rattan mallets, the pink- or the aqua green-colored mallets for a contrast of hardness. The bass marimba players (players 8 and 9) primarily used the Anders Astrand Innovative percussion mallets, mostly his bass mallets because I wanted that rubbery quality, but the cord on there to be a little more forgiving on the low end of the marimba. On the vibes we used all Anders Astrand vibe mallets as well. I wanted us to use similar implements, because as a clarinetist, you probably aren't going to use different clarinets or different reeds for a performance of this work. I think we had three completely different set of vibes, so I wanted to at least have the mallets be similar.

Moyer: Is there anything you would change if you had the opportunity to re-orchestrate the work? It sounds like some of that happened with the multiple version of the piece, but is there anything you would reinvestigate about the work?

Krygier: The one thing jumps out at me, which we made work, was in the first movement where the bass voices come in with the doublestops on static eighth notes.

This is a very hard part. I challenged the players to play this at tempo, and we did play it at the tempo that Reich intended, which is pretty fast to play those doublestops. I would probably reinvestigate those notes to see if something easier could be worked out. We tried to do something where they were playing with four mallets but playing the exact same notes, but that got kind of clunky. That is probably the one thing I would reinvestigate. I guess it would have been easier if the marimbas were on one side of the stage and the vibraphones on the other.

Moyer: In closing, what will you remember most about the piece, possibly from conception to performance? Do you have any closing comments?

Krygier: Yes, I think the thing we struggled with the most in the third movement was just getting the feel. The Ziporyn recording was the recording we used as our guidepost and we used it to try and come up with the feel for the work. To my ears, in that movement, there is a light swing quality to the music, which to me is similar to *Electric Counterpoint*, with Pat Metheny playing it. So we tried to replicate that type of feel. I think doing this with a group of percussion instruments is challenging because the attack of our instruments is so unforgiving, and trying to get all those players to do it at once is quite challenging. I wouldn't change anything differently in the arrangement to indicate this because that is a group to group decision. If you are playing this by yourself and recording these parts, you probably wouldn't have that problem.

Moyer: How many times have you performed the work, even the Movement III-exclusive version?

Krygier: I would say with Drums Downtown and PASIC, probably around ten.

APPENDIX TWO

INDEX OF PERCUSSION ENSEMBLE ARRANGEMENTS (8 - 12 PLAYERS)

Publisher	Name of Arrangement	Composer	Arranger	Number of Players
C. Alan	Song to the Moon	Antonin Dvorak	Nathan Daughtrey	8 players
C. Alan	Elite Syncopations	Scott Joplin	David Long	9 players
Bachovich	Pat Metheny Suite	Pat Metheny	Andrew Beall	10 players
Bachovich	G Spot Tornado	Frank Zappa	D. Wallace	8 players
Drop6	"Dance of the Little Swans" from the Ballet Suite "Swan Lake"	Piotr Tchaikovsky	Christopher Perez	8 to 12 players
Drop6	March a la Turk	Ludwig Von Beethoven	Michael A. Hernandez	6 to 8 players
Drop6	Miniature Rondo	Daniel Turk	Christopher Perez	9 players
Drop6	Parade of the Wooden Soldiers	Leon Jessel	John Willmarth	9 players
Drop6	Amos	Emil Richards	Robert Scietroma	10 players
Drop6	The Thunderer	John Philip Sousa	Earl Hatch	10 players
Drop6	Bien Sabroso	Poncho Sanchez	Pablo Mayor	10-11 playe

				rs
Drop6	Hannibal's Revenge	Andy Narell	Paul Rennick	9 players & rhythm
Drop6	Orangutang Gang	David Lewis	Steve McDonald	8-9players & rhythm
Drop6	Symphony No. 8 (Mvtmt. 1)	Franz Schubert	Ian Rollins	9 players
Drop6	Ai, Ai, Ai, Ai, Ai, Ai, Ai	Andre Abujamra	Steve McDonald	8-10 players & rhythm
Drop6	Africa	Diana Moreira, Flora Purim, Jose Neto	Dave Brochocki	8 players & rhythm
Drop6	Cachita	Rafael Hernandez, Bernardo Sancristobal	Steve McDonald	7-8 players & rhythm
Drop6	Carol of the Cowbells	Traditional	John Willmarth	9 players
Drop6	Dr. Gradus ad Parnassum	Claude Debussy	Michael A. Hernandez	7-9 players
Drop6	El Matador	Flavio Cianciarulo	Michael A. Hernandez	6-8 players
Drop6	Exit Up Right	Peter Erskine	Steve McDonald	9 players & rhythm
Drop6	La vida Es Un Carnaval	Victor Robert Daniel	Lalo Davila	10-14 &

Drop6	Mujer Latina	Kike Santander	Paul Rennick	rhythm 10-12 & rhythm 9 players & rhythm
Drop6	Papite	Todd Schietroma	William H. Smith	10 players & rhythm
Drop6	Servitude	Kendall Jones	Shawn Schietroma	8-9 players & rhythm
Drop6	Afro	Paquito D'Rivera	Frank Oddis	8 players & rhythm
Drop6	Brasileiro	Ray Obiedo	Paul Rennick	8 players & rhythm
Drop6	Calabash	Andy Narell	Pablo Mayor/Paul Rennick	9 players& rhythm
Drop6	Calypso	Peter Erskine	Steve McDonald	9 players
Drop6	Dance Hall Revathi	Sankara Iyer	Jason Koontz	10-11 players & rhythm
Drop6	Lua	Airto moreira	Steve McDonald	8
Drop6	No Hay Parqueo	Matt Bissonnette	Dave Brochocki	

				players & rhythm
Drop6	Roulé Quadrille	Mario Canonge	Robert Scietroma and Steve McDonald	8-9 players & rhythm
Drop6	Sin Timbal	Poncho Sanchez	Pablo Mayor	10 players
Drop6	Tombo in 7/4	Airto moreira	Dave Brochocki	9 players & rhythm
Drop6	Wildwood	Matt Bissonnette	Paul Rennick	10-11 players & rhythm
Drop6	Ars Moreindi	Mike Patton	William H. Smith	9-10 players & rhythm
Drop6	Beelzebub	Bill Bruford	William H. Smith	8-9 players & rhythm
Drop6	Beirut	Mike Mainieri	Paul Rennick	10 players & rhythm
Drop6	Jour Ouvert	Andy Narell	Paul Rennick and Pablo Mayor	10 players & rhythm
Drop6	Stumpy Meets the Firecracker in Stencil Forest	Stanley Whittaker	Robert Schietroma	8 players &

				rhythm
Drop6	Alma Nao Tem Cor	Andre Abujamra	William H. Smith	11-13 players & rhythm
Drop6	In the Hall of the Mountain King	Edvard Grieg	Dan Fyffe	12 players
Drop6	La Chiave	Todd Schietroma	Shawn Schietroma	12-13 players & rhythm
Drop6	Oblivion	Astor Piazzolla	William H. Smith	12 players
Drop6	Pictures at an Exhibition	Modest Mussorsky	Thom Hannum	12 players
Drop6	Ma Meeshka Mow Skwoz	Trey Spruance	Chris Sipe	11 players & rhythm
Drop6	Tres Minutos con la Realidad	Astor Piazzolla	Wiliam H. Smith	12 players
Hal Leonard	Gypsy Dance	Georges Bizet	Harold Farberman	10 players
Hal Leonard	Theme from New York, New York	John Kander	Phil Faini	10 players
Hal Leonard	Peter Gunn	Henry Mancini	Phil Faini	8 players
Hal Leonard	Slavonic Dances No. 2, Op. 46	Dvorak	Walter Vanderhorst	11 players
Honeyrock	Three Shona Songs	Traditional Zimbabwean	B. Michael Williams	8 or more

Honeyrock	Joy to the World	Isaac Wates/Lowell Mason	Dennis Griffin	
Honeyrock	Pachelbel Island	Johann Pachelbel	Michael J. Michel and Robert J. Damm	
Malletworks	Some Uptown Hip-Hop	Arthur Lipner	Ron Brough	8 to 10 players
Malletworks	Lime Juice	Arthur Lipner	Ron Brough	8 to 10 players
Malletworks	City Soca	Arthur Lipner	Mark Ford	8 to 10 players
Per Mus	Hallelujah Chorus	G.F. Handel	Daneil T. Musselman	
Per Mus	I sing the Mighty power of God		Daneil T. Musselman	
Row-Loff	Allegro Barbaro	Bela Bartok	David Steinquest	12-13 players
Row-Loff	Allegro Prestissimo	Jean Barriere	Peter Saleh	7-8 players
Row-Loff	Brandenburg Concerto No. 2	J.S. Bach	Edward Freytag	10 players
Row-Loff	Prelude in E Minor	Chopin	David Steinquest	9 players
Row-Loff	Dill Pickles	Charles Johnson	Ed Argenziano	6-8 players
Row-Loff	The Entertainer	Scott Johnson	Edward Freytag	6-8 players
Row-Loff	Instant Carmen	Bizet	David Steinquest	11-12 players
Row-Loff	Marching Season	Yanni	Chris Brooks	14-16

				players
Row-Loff	March- For the Love of Three Oranges	Prokofieff	Chris Brooks	11 players
Row-Loff	Peter and the Wolf	Prokofieff	Chris Brooks	8-9 players
Row-Loff	Sambach	???	Paul Jebe	6-7 and piano
Row-Loff	Slavonic Dance No. 8 in G Minor	???	John Hearnes	13 players
Row-Loff	Spinning Song	???	Chris Brooks	7-8 players
Row-Loff	Sweet Rio	Arthur Lipner	David Steinquest	12-14 players
Row-Loff	A Taste of the Classics		Chris Brooks	12 players
Row-Loff	The Goodbye Look	Donald Fagen	Chris Brooks	11 players
Row-Loff	If You Please	Mark Douthit	Chris Crockarell	11 players
Row-Loff	Pire	R. Vasquez	Steve Houghton and Warrington	11 players
Row-Loff	The Sinister Minister	Bela Fleck	David Steinquest	9-10 players
Row-Loff	Stompin' Grounds	Bela Fleck	John Hearnes	9-11 players
Row-Loff	Christmas holiday	Traditional	Chris Brooks	7-8 players
Row-Loff	Christmas Presence	Traditional	Chris Brooks	10-12 playe

Row-Loff	Christmas Time is Here	Vince Guaraldi/Lee Mendelson	Chris Brooks and Kevin Madill	9-10 players
Row-Loff	Deck Them Halls	Traditional	Chris Crockarell	10-12 players
Row-Loff	Here Drums Santa Claus	Traditional	Philip Gregory	8-10 players
Row-Loff	Jingle Bells?	Traditional	Paich-Steinquest	9-10 players
Row-Loff	Nutcracker Sweets	Traditional	David Steinquest	9-10 players
Row-Loff	O, Christmas Tree	Traditional	Chris Brooks and Kevin Madill	8 players
Row-Loff	Santa's in the House	Traditional	Chris Brooks	12-14 players
Row-Loff	Visions of Sugar Plums	Traditional	Chris Crockarell	12-14 players
Row-Loff	Alla Turca	W.A. Mozart	Peter Saleh	9 players
Row-Loff	Letter from Home	Pat Metheny	Edward Freytag	11 players + bass
Row-Loff	Little Jazz Drummer Boy	Traditional	Chris Brooks and Kevin Madill	9 players + bass and drums
Row-Loff	New South Africa	Bela Fleck	John Hearnes	10 players + bass

				and drums
Row-Loff	Sunset Road	Bela Fleck	David Steinquest	11 players,
Row-Loff	Take the "A" Train	Billy Strayhorn	Chris Brooks	12-14 players
Row-Loff	Tribute to Mangione	Chuck Mangione	Chris Crockarell	12-14 players
Row-Loff	Walk Like An Egyptian	Liam Sternberg	Chris Crockarell	12-13 players
Row-Loff	Why Not!	Camilo, Eigenberg, Koski	Chris Brooks	10 to 11 players
Tapspace	Big Country	Bela Fleck	Olin Johannessen	8 to 10 players
Tapspace	Alborada Del Gracioso	Maurice Ravel	James Ancona	9 players
Tapspace	Metheny Dream	Pat Metheny/Lyle Mays	James Ancona	8 players
Tapspace	Mercury	Gustav Holst	James Ancona	10 players
Tapspace	The Devil's Dance	Igor Stravinsky	James Ancona	8 players
Tapspace	The Miraculous Mandarin	Bela Bartok	James Ancona	8 players