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GRADUATE COLLEGE

IDENTIFICATION AND ANALYSES OF SELECTED LARGE PERCUSSION

ENSEMBLE WORKS COMPOSED BETWEEN 1970-2000

A DOCUMENT

SUBMITTED TO THE GRADUATE COLLEGE

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

SCOTT HOLDEN HARRIS

Norman, Oklahoma

2003

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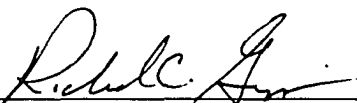
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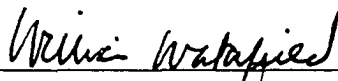
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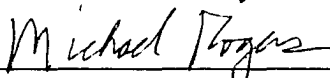
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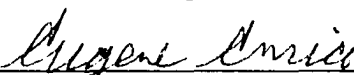
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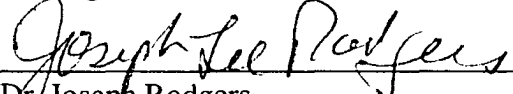
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ABSTRACT

The purpose of this study was to identify and provide an analysis of selected highly ranked percussion ensemble works from 1970-2000. Through defined criteria, twenty-four experts were identified in the field of percussion ensemble literature and subsequently surveyed through electronic mail. These experts were asked to nominate ten large percussion ensemble works composed between 1970-2000 that in their opinion represented the highest level of musical artistry among works composed in this medium. A ranked list of fifty-nine large percussion ensemble works was identified through the nomination process.

Seven of the most nominated works were chosen for analysis. The selected works and composers were: *Crown of Thorns*-David Maslanka, *Diabolic Variations*-Raymond Helble, *Duo Chopinesque*-Michael Hennagin, *The Palace of Nine Perfections*-Eric Ewazen, *The Phantom Dances*-Michael Hennagin, *Portico*-Thomas Gauger, and *Stained Glass*-David Gillingham. Each analysis addressed the instrumentation, form, melodic and harmonic function, meter and rhythmic language, and performance/rehearsal issues relevant in each work. Specific techniques and interpretive design for the percussion ensemble conductor also were addressed.

This study found that, while there were different opinions concerning which works represented the highest level of musical artistry, compositional design for the large percussion ensemble has developed considerably in the late twentieth century. The

selected compositions analyzed in this study represented a wide variety of compositional style, approach, and technique. It was also determined that the role of the percussion ensemble conductor is significant, requiring considerable technique and interpretive skill to conduct and rehearse the selected compositions. As all of the selected compositions were commissioned and composed by professional composers, it was further noted that commissioning high-quality works is notably beneficial for the percussion ensemble art form to continue to grow and develop as a viable genre in the twenty-first century.

IDENTIFICATION AND ANALYSES OF SELECTED LARGE PERCUSSION ENSEMBLE WORKS COMPOSED BETWEEN 1970-2000

CHAPTER I

INTRODUCTION

During the twentieth century the percussion ensemble has grown from a state of infancy into a well-recognized and common form of chamber music performance. Many of the pioneering and innovative percussion ensemble works from the 1930s through the 1960s, including works by Edgar Varese, John Cage and Lou Harrison,¹ have been well-documented and recognized in various journals and books. However, little work has been done to identify and analyze percussion ensemble compositions of high artistic quality through the end of the century.

A significant element in the development of the twentieth-century percussion ensemble has been its role in higher education. Since the 1950s the percussion ensemble

¹ Michael Rosen, "A Survey of Compositions Written for the Percussion Ensemble," *Percussionist* 4, no. 2 (1967): 111.

has become an integral and essential part of college and university percussion curricula. University percussion ensembles include as many as fifteen members and perform in a variety of styles from all genres of music, including classical transcriptions, jazz and popular pieces, and novelty works as well as original compositions. Concurrent with the development of the percussion ensemble has been a substantial increase in the amount of newly written and newly arranged repertoire. As the quantity of repertoire increases, the difficulties in recognizing and selecting works exhibiting high artistic standards also increases. In his 1975 treatise on percussion Gordon Peters wrote:

In the choice of repertoire the conductor-coach of an ensemble must be very discerning. Much ensemble music is of inferior musical worth, principally because of the comparative newness of the medium of percussion chamber music. At the outset of the evolution of this repertoire, many percussionists without composition training or talent or both were attracted by publication offers as were many young composition students who wished to become more famous overnight and have works published. But more serious composition talents have now been attracted to this medium of expression, and, as each year passes, finer works are being evolved at all levels of difficulty.²

Peters suggested that finer, or more artistic, works for the percussion ensemble were being written by 1975. He also implied that the compositional talent would continue to increase as the years passed. Assuming he was correct there should now, at the turn of the century, be a consistently large amount of quality works that demonstrate high artistic standards in the percussion ensemble repertoire. In 1984 William Jastrow wrote:

² Gordon Peters, *The Drummer: Man* (Wilmette, IL: Kemper-Peters, 1975), 219.

As in other instrumental areas, there is no shortage of percussion ensemble music, particularly in the rudimental/military style. It is the voluminous amount of available literature that makes the conscientious selection of suitable works very difficult. Selection of percussion ensemble music often becomes a guessing game: a “stab in the drawer” approach. This method is often costly to both the student and the teacher in terms of money, time and musical value.³

Then in 1999 Meri Krueger wrote:

One of the most important responsibilities facing musicians is the task of selecting worthwhile music literature for themselves and their students. Unfortunately, percussionists often find the search for quality literature to be frustrating.⁴

It appears that while there is a large amount of varied literature for the percussion ensemble there is no current study to distinguish among works that represent varying levels of artistic quality. There have, however, been numerous lists published identifying the most performed (or popular) works or the newest published, arranged, and written literature. These lists, while informative, do not deal with quality or substance and possibly even add to the frustration of ensemble directors searching for quality musical material.

³ William Jastrow, “The School Percussion Ensemble: Literature,” *Percussive Notes* 22, no. 5 (1984).

⁴ Meri Krueger, “Guidelines for Selecting Percussion Literature,” *Percussive Notes* 37, no. 2 (1999).

Purpose of the Study

The purpose of this study was to identify and analyze a list of large percussion ensemble works, composed from 1970-2000, that demonstrate a high level of musical artistry. The results of this study will: help identify and define quality large percussion ensemble literature in the late twentieth century; provide a list of quality large percussion ensemble compositions to be used as a reference for percussion ensemble directors, students and composers; and provide an analysis that addresses instrumentation, form, melodic and harmonic function, meter and rhythmic language, as well as performance and rehearsal issues for selected works identified as quality repertoire in the percussion ensemble genre. Score analysis of those identified works will also provide valuable insight for both directors who perform these works, as well as future composers and commissioners of percussion ensemble compositions.

Need for the Study

The percussion ensemble, relative to other forms of classical chamber music, is very young. The beginning of the ensemble dates back to the 1920s⁵ and as a part of university curricula to the 1950s.⁶ However, since those dates the percussion ensemble

⁵ Rosen, 110.

⁶ Peters, 211.

has developed, both professionally and in educational institutions, into a well-recognized form of chamber music. In the 1960s many percussion ensemble works were discussed and analyzed in journals such as *Percussive Notes* and *Percussionist* as well as in various textbooks. The compositions of Edgar Varese, John Cage, Lou Harrison, and Henry Cowell have been discussed in multiple formats and continue to be regarded as significant works in the percussion ensemble repertoire. However, in the past thirty years there has been only a cursory glance at percussion ensemble literature and its artistic qualities. Much of the recent writing has been devoted to developing a school ensemble, organizing the percussion section, or identifying works based on instrumentation. Some articles on percussion ensemble literature have appeared but these are generally directed towards promoting new music and do not provide an analysis of recommended or suggested works.

Now that percussion ensemble music has become a reputable form of chamber music, it is important to identify and analyze those compositions that represent the highest level of artistic achievement for the genre. With more than twenty-two hundred works listed in a current percussion catalog,⁷ the need for identifying compositions of high artistic quality is justified simply to sort through the increasingly large amount of available material. The percussion community has identified and recognized the early

⁷ Steve Weiss Music, 2001-2002 Catalog.

and pioneering works of the genre, it is now necessary to identify the quality works from the end of the twentieth century, not only for artistic and performance benefits but also for the development of a recognized body of quality repertoire.

A compilation of literature based on high musical artistry will directly benefit the percussion ensemble conductor and student performer and will provide an invaluable resource for a variety of classroom and pedagogical settings. It is the author's hope that this study will help ignite conversation, interest, and a commitment by composers and percussion ensemble directors to recognize and encourage the highest level of artistry in percussion ensemble performance and literature.

Limitations

This study is limited in many ways. First, percussion ensemble music can be written for anywhere from two to twenty or more players. This study focuses on the larger percussion ensemble literature requiring six or more players. Second, there is a defining time period of 1970-2000 for compositions to be written. Third, only original percussion ensemble compositions are included, therefore excluding classical, jazz, popular, and ethnic arrangements or transcriptions. Fourth, only selected works are analyzed since analyzing the entire list of nominated compositions is beyond the practical means of this study. Fifth, the list of participating experts is defined by specific criteria as described in chapter 3. These criteria are, in and of themselves, a limiting factor. The

author accepts that there may be other qualified experts in the field of percussion ensemble literature and that they may not have been identified by these criteria.

However, the defined criteria serve to identify a quality pool of experts with varied backgrounds, experience, and opinions who can fairly represent the field for the purposes of this study. Finally the author makes no attempt to define 'high musical artistry.' The artistic qualities that determine which percussion ensemble works are nominated are left to the discretion of each individual expert.

It is also important to note that the percussion ensemble of today is not an ensemble that performs music only from the Western tradition of classical art music. While the roots of the large university ensemble are in the Western classical tradition, it has developed to now include jazz/popular literature, novelty works (usually using non-traditional instruments), marching percussion, and a wide variety of ethnic music including African drumming, steel bands, and Eastern ensembles. This author makes no attempt to limit nominations to works of a traditional nature, but accepts that the percussion ensemble genre has reached a point where a growing need exists to identify and recognize artistic differences between instrumentation, style, and cultural backgrounds. It is expected, however, that most, if not all nominations will reflect a more traditional or classical approach to composition and instrumentation. Thoroughly addressing and analyzing the compositional and artistic differences among various cultural types of percussion ensembles is beyond the scope of this study.

Producing such a list is admittedly highly subjective and selective. The author accepts that a number of worthy compositions may be overlooked. However, the author hopes that this study will provide a model for future researchers to continue examining and identifying quality compositions in the field of percussion ensemble literature.

Organization

The study is comprised of five chapters, a list of consulted sources, and appendices. Chapter I introduces the reader to the problem and explains the purpose and need for the study. Chapter II reviews related literature on the subject including the history and development of the percussion ensemble and recommendations for percussion ensemble literature. Chapter III identifies the methods and procedures by which the study was constructed and distributed, together with the obtained results. Chapter IV presents a detailed score analysis for those selected works. Chapter V provides a summary of the study and its findings, presents possible conclusions, and provides suggestions for further research.

CHAPTER II

RELATED LITERATURE

Percussion Ensemble History and Development

In his essay “A Survey of Compositions Written for the Percussion Ensemble,” Michael Rosen states, “To trace the beginnings of the percussion ensemble is in fact to trace the very origins of music itself; for man’s first instruments were of the percussion family.”⁸ While the history of percussion can certainly be traced back to ancient times, most percussionists and musicologists agree that the development of the percussion ensemble in Western chamber music began in the early twentieth century.

In 1972-73 Larry Vanlandingham published a six-part paper on the history and development of the percussion ensemble from 1930-1945.⁹ He described some of the early twentieth-century influences on the development of the percussion ensemble. The first reference was to Luigi Russolo and the futurist movement before World War I:

⁸ Rosen, 106.

⁹ Larry Vanlandingham, “The Percussion Ensemble: 1930-1945,” *Percussionist* 9, no. 3 (1972); idem, *Percussionist* 9, no. 4 (1972); idem, *Percussionist* 10, no. 1 (1972); idem, *Percussionist* 10, no. 2 (1972); idem, *Percussionist* 10, no. 3 (1973); *Percussionist* 10, no. 4 (1973).

Russolo believed that all art was being impaired by tradition. He maintained that musical sound was too limited in qualitative variety of timbre, and that the future of music lay in the subjugation and organization of noise. In the futurist orchestra, instead of the customary string, woodwind, brass, and percussion sections, Russolo suggested that there be six families of noises including: (1) booms, thunderclaps, explosions, crashes, splashes and roars; (2) whistles, hisses and snorts; (3) whispers, murmurs, mutterings, bustling noises, and gurgles; (4) screams, screeches, rustlings, buzzes, cracklings, and sounds obtained by friction; (5) noises obtained by percussion on metals, wood, stone, and terracotta; (6) voices of animals and men, shouts, shrieks, groans, howls, laughs, wheezes, and sobs.¹⁰

Futurism, however, did not survive the war but the concept was renewed in the “machine music” of the 1920s. This music employed more of the traditional orchestral and tonal means but still incorporated percussion instruments prominently in the compositions.

Vanlandingham mentioned many composers, including Honegger, Chavez, Prokofiev, Carpenter, and Mossolov, but it was George Antheil’s 1924 work *Ballet Mecanique* that stood out for its use of a variety of bells, gongs, anvils, and horns as well as two airplane propellers. Other early influences mentioned included the more traditional, but more prominent, uses of percussion by Igor Stravinsky, Paul Hindemith, Ernst Schelling, and Henry Cowell. Stravinsky’s *Histoire du Soldat* is especially noteworthy for its use of multiple percussion timbres within well-defined melodic ideas.

The majority of Vanlandingham’s paper is an analysis of composers and specific works from the 1930-1945 time period. In the context of the development of the per-

¹⁰ Ibid, *Percussionist* 9, no. 3 (1972): 71.

cussion ensemble he explored the following works and composers in great detail: *Ritmica No. 5* and *Ritmica No. 6* by Amadeo Roldan, *Ionisation* by Edgar Varese, *Canticle No. 3* by Lou Harrison, *Imaginary Landscape No. 3* by John Cage, *Toccata* by Carlos Chavez and *October Mountain* by Alan Hovhaness. He specifically recognized the works by Roldan as possibly being the earliest works written for an ensemble of percussion instruments.¹¹

In summary Vandlandingham suggested that timbre, instrumentation, and experimentation were the most important factors in the early development of the percussion ensemble. He identified three stages in the development of instrumentation: (1) the use of standard orchestral and indigenous percussion instruments; (2) a clear trend away from the use of standard percussion; and (3) a return to the almost exclusive use of standard percussion.¹² While the paper centered on works from 1930-1945 Vanlandingham stated:

In the 1950s, after a lapse of several years, composers, percussionists, educators, and manufacturers participated in a revival of interest in percussion. Hundreds of compositions employing a wide range of percussion instruments and encompassing many areas have since been written. Composers once again became interested in combinations of percussive timbres. Developments in the electronic media are constantly evolving. In the 1960s, musicians observed the acceptance of percussion music, programs for percussion study in schools of music, and an

¹¹ Ibid, 74.

¹² Ibid, *Percussionist* 10, no. 4 (1973): 123.

increased awareness of the importance of percussion in the music of this century.¹³

Ronald Keezer wrote an earlier (1970) analytical paper based on five different percussion ensemble works. His paper did not provide any historical perspective except to outline a brief biography of each composer. The works studied were: *Ostinato Pianissimo* by Henry Cowell, *Double Music* by John Cage and Lou Harrison, *October Mountain* by Alan Hovhaness, *Percussion Suite* by Armand Russell and *Take Five* by Barney Childs.¹⁴

The aforementioned paper by Rosen was, like Vanlandingham's, an in-depth look at percussion ensemble history. Rosen's paper, however, described the percussion ensemble's history to its most recent point (1967), where Vanlandingham stopped at 1945. Rosen's three-part work began with the early beginnings of the ensemble. He cited the futurist movement from the early 1900s as well as the machine work *Ballet Mecanique* by George Antheil, before recognizing Edgar Varese's *Ionisation* and Amadeo Roldan's *Ritmicas* as the first significant works composed for the percussion ensemble.¹⁵

¹³ Ibid, 125.

¹⁴ Ronald Keezer, "A Study of Selected Percussion Ensemble Music of the 20th Century," *Percussionist* 8, no. 1-4 (1970-71).

¹⁵ Rosen, 111.

The second part of Rosen's paper identified Henry Cowell, Gerald Strang, and William Russell as prominent percussion composers through the 1930s. The bulk of this portion of the paper, however, was dedicated to composers John Cage and Lou Harrison. Rosen provided brief biographies, discussed tone color interests, and cited many percussion ensemble compositions from each composer. Leading to 1950 Rosen also mentioned the works of Carlos Chavez and Alan Hovhaness, specifically *Toccata* and *October Mountain* respectively.¹⁶

The third part of Rosen's essay discussed the movement toward more traditional percussion instruments. Of particular note was the establishment of the first university accredited percussion ensemble in 1950 at the University of Illinois, under the direction of Paul Price.¹⁷ Price also founded a company dedicated to publishing only compositions for percussion. The school, together with the company, provided a setting for a number of new works to be written and premiered. Notable composer/percussionists from the Illinois program were Price, Jack McKenzie, and Michael Colgrass. Rosen also mentioned the compositions of symphonic percussionists Saul Goodman (New York Philharmonic) and Harold Farberman (Boston Symphony) as representative of a more conservative style. Farberman stated he "should like to see an end to pieces for per-

¹⁶ Rosen, *Percussionist* 4, no. 3 (1967).

¹⁷ Ibid.

cussion utilizing sirens, whistles, glass plates, etc., which are nothing less than a debasement of, and cause for embarrassment to, percussion players.”¹⁸ Other works and composers mentioned included Warren Benson, Alberto Ginestara, and the “chance music” of Barney Childs.

Offering a different perspective and including other percussion movements in the percussion ensemble’s development was a treatise by Gordon Peters entitled *The Drummer: Man*. While Peters made references to the previously mentioned composers and programs (Varese, Cage, Chavez, Price, etc.), the majority of his writing was devoted to the development of the marimba ensemble and his personal experiences at the Eastman School of Music during the 1950s. Regarding the early development of the marimba ensemble, Peters specifically discussed the role of John C. Deagan, manufacturer of keyboard percussion instruments, and Clair Musser, prominent marimba performer and composer from that period.¹⁹

Peters wrote at length about his personal experience as a student at the Eastman School and as founder of the Eastman Marimba Masters. In 1953 Peters, with other percussion students at Eastman, began playing transcribed and arranged music (com-

¹⁸ Rosen, *Percussionist* 4, no. 4 (1967): 190, quoting Harold Farberman, *Evolution-Music for Percussion* (record liner notes: Boston B-207).

¹⁹ Peters, 211.

posed and arranged by Clair Musser but later by the ensemble members themselves) for a chamber ensemble consisting of marimbas and xylophone only. The group became incredibly popular through the 1950s, appearing on television, sponsoring competitions and contests, and making recordings. Through the years the group included many Eastman percussion students who would later become notable performers and educators. The group also generated a large library of marimba music and transcriptions. Ultimately this group branched out and began to include other percussion sounds, which led to performances of the more experimental percussion works from the earlier composers (Varese, Cage, etc.).

Since the blossoming of percussion curriculums in educational institutions at both the college and high school levels, little has been specifically written regarding the history and development of the percussion ensemble in the second half of the twentieth century. However, a 1996 doctoral document by James Cameron discussed trends and developments in the percussion ensemble literature and provided a score analysis for many recent compositions. Cameron identified percussion ensemble compositions premiered at the Percussive Arts Society International Convention (PASIC) from 1976-1992 and briefly analyzed each of those works (37 total). He also identified four general trends for percussion music including: 1) a move towards larger ensembles, from 6 players or smaller to 10-12 players, 2) a greater number of performances by college ensembles, 3) a shift towards more traditional and less dissonant harmonic language, and

4) premiere pieces from the last ten years were being performed more often than earlier pieces after their respective premieres.²⁰ He noted that two university ensembles, the University of Oklahoma and the University of Utah, stood out in contributions to the literature by commissioning four out of the five most frequently performed pieces in his study.²¹

Recommendations for Percussion Ensemble Literature

The Percussive Arts Society's official journal, *Percussive Notes*, has included a section entitled "Programs" since its inception in 1963.²² This portion of the journal has traditionally included solo and ensemble performance programs from various levels of achievement including high school, college and university, and professional. To be listed in the journal, ensemble directors, or other involved individuals, must have submitted their performance programs to PAS for review and publication. On at least three different occasions this resource has served as a definitive resource in producing a list or survey of performed percussion ensemble and solo literature.

²⁰ James Cameron, "Trends and Developments in Percussion Ensemble Literature, 1976-1992: An Examination of Selected Works Premiered at the Percussive Arts Society International Conventions" (D.M.A. document. University of Oklahoma, 1996).

²¹ Ibid.

²² Information gained from the Percussive Arts Society; available from <http://www.pas.org>; accessed 24 September 2002.

In 1972 Matt Ward wrote an article entitled “Percussion’s Top 75 Compositions.”²³ In this article Ward presented a tabulation of the number of times specific compositions appeared in the programs section of *Percussive Notes* over a three-year period (1968-1971). While more than sixteen-hundred different works were cited, the article only presented the top seventy-five based on number of performances. The article also made the following statement: “The theory is that the most probable reason a certain musical work is performed frequently is that it has better than average musical worth and appeal.”²⁴

In 1979 David P. Eyler repeated Ward’s work and produced two published lists for *Percussive Notes*: “Percussion’s Top 50 Solo Compositions,” and “Percussion’s Top 50 Ensemble Compositions.”²⁵ This work was also based on a three-year time period (1976-1979) and included many of the same compositions that appeared on Ward’s list. Also based on Eyler’s survey was a separate article in *The Instrumentalist* entitled “The Top Ten Ensemble Works.”²⁶ In this article Eyler included a brief analysis/written

²³ Matt Ward, “Percussion’s Top 75 Compositions,” *Percussive Notes* 10, no. 3 (1972).

²⁴ Ibid.

²⁵ David P. Eyler, “The Top 50 Percussion Solo and Ensemble Compositions of Today,” *Percussive Notes* 18, no. 1 (1979).

²⁶ David P. Eyler, “The Top Ten Ensemble Works,” *The Instrumentalist* (May, 1981).

description of each work from the top ten list, as well as a difficulty grade. However, there was no indication of how the indicated grade was determined.

A 1982 article in *Percussive Notes* displayed the results of a complete survey of the performance listings in past PAS journals.²⁷ Compiled by Thomas Horst as part of his doctoral work at the University of Iowa, Horst also surveyed and then ranked ensemble works based on their number of performances. Knowing that program submissions to the PAS journal are voluntary and may not necessarily represent a complete or accurate list of percussion ensemble performances, Horst also sent a questionnaire to eighty college percussion ensemble directors asking for lists of programmed works from their own individual departments. From that survey, pieces performed over ten times were ranked and included as a separate list in the published 1982 article.

Since 1982 other percussion ensemble literature lists have been published that were not based on the programs listing in *Percussive Notes*. In 1984 William Jastrow published an article entitled: "The School Percussion Ensemble: Literature."²⁸ This work was the third in a three-part series (each with a different author) dealing with the school percussion ensemble. Jastrow provided a graded list of beginning, intermediate, and

²⁷ Thomas Horst, "A Survey of Percussion Ensemble Performances," *Percussive Notes* 20, no. 2 (1982).

²⁸ William Jastrow, "The School Percussion Ensemble: Literature," *Percussive Notes* 22, no. 5 (1984).

advanced level percussion ensemble works but there was no indication of how the pieces were selected or how grading was determined.

Mark Ford has published four articles pertaining to recommended percussion ensemble literature from 1993 to 2001.²⁹ The first, in April 1993, was based on a survey of more than two hundred college and high school percussion ensemble directors.³⁰ In this survey Ford specifically sought recommendations of new literature (although he notes that many directors also recommended older works) and whether the piece was appropriate for college or high school ensembles. The article produced a list of twenty-two works for high school and more than sixty works for college level ensembles. The article also included information about the publisher for each work and a current price. Also in 1993 Ford authored a second article entitled: "Percussion Ensemble Literature: Meeting Educational and Concert Needs."³¹ Not based on a survey but instead geared towards programming a percussion ensemble concert, this article reported personal recommendations for literature in four areas: ethnic works, works with guest artists and

²⁹ Mark Ford, "Recommended Percussion Ensemble Compositions," *Percussive Notes* 31, no. 4 (1993); idem, "Percussion Ensemble Literature: Meeting Educational and Concert Needs," *Percussive Notes* 31, no. 7 (1993); idem, "New Percussion Ensemble Literature," *Percussive Notes* 39, no. 2 (2001); idem, "Percussion Ensemble Music Recommendations," *Percussive Notes* 39, no. 3 (2001).

³⁰ Ibid, "Recommended Percussion Ensemble Compositions."

³¹ Ibid, "Percussion Ensemble Literature: Meeting Educational and Concert Needs."

soloists, novelty works, and jazz/traditional ensemble works. The recommended works were limited in number and used only as examples of the literature area addressed.

In 2001 Ford published two articles related to the topic of new percussion ensemble literature. The first article provided a list of recommendations furnished by music publishing companies to promote newly published works.³² Ford, assisted by graduate students at the University of North Texas, included a short annotation describing each work in the article. The recommended works were graded elementary, intermediate, and advanced, but the standards by which these grades were determined were not disclosed. The second article was a survey of college percussion ensemble directors asking for recommendations of new percussion ensemble literature.³³ This list did not include annotations but did include the publisher, the name of the recommending director, and a grade level. The grade levels in this list were included in the recommendation by the individual directors.

Percussion method books can also be used as a resource for recommended percussion literature. Textbooks by Gary Cook, Robert B. Breithaupt, and F. Michael Combs are commonly used by many percussionists and educators in high school and

³² Ibid, "New Percussion Ensemble Literature."

³³ Ibid, "Percussion Ensemble Music Recommendations."

university settings. Lists of recommended literature in these books generally include the title, composer, number of players, level of difficulty, and publisher.³⁴

³⁴ Robert B. Breithaupt, *The Complete Percussionist: A Guidebook for the Music Educator* (Oskaloosa, Iowa: C.L. Barnhouse, 1991); F. Michael Combs, *Percussion Manual* (Belmont, CA: Wadsworth Publishing Company, Inc., 1977); Gary D. Cook, *Teaching Percussion*, 2^d ed. (New York: Schirmer Books, 1997).

CHAPTER III

PROCEDURES AND RESULTS

The purpose of this study was to identify and analyze a list of large percussion ensemble works, composed from 1970-2000, that demonstrate a high level of musical artistry. This study was conducted in two parts: (1) a request was made for composition nominations from experts in the field of percussion ensemble literature, and (2) those nominations were tallied, ranked, and selected works from that list were analyzed addressing instrumentation, form, melodic and harmonic function, meter and rhythmic language, as well as performance and rehearsal issues relevant to each work.

Defining and Selecting Experts in the Field

For the purposes of this study, experts in the field of percussion ensemble literature had to meet at least one of the following three criteria: (1) be an invited university percussion ensemble director to the annual Percussive Arts Society International Convention (PASIC) from the Percussive Arts Society (PAS) Call for Tapes Contest, (2) be an invited university percussion ensemble director to give the annual Percussion Ensemble New Literature clinic session at PASIC, or (3) be a member of the PAS Per-

cussion Ensemble Committee. The PAS Call for Tapes Contest is held each spring. University percussion ensembles are invited to submit recent performance tapes to be judged and ranked by a three-member panel that is unique each year. The judges are selected through nominations by the PAS Percussion Ensemble Committee and use their own personal criteria for ranking. Individual results are sent to the PAS main office in Lawton, OK to be tallied, and the percussion ensemble committee chair, who also serves as rules arbitrator, then contacts the individual winners and invites them to perform at PASIC in November.

The PAS main office in Lawton, OK provided a list of the university PASIC Call for Tapes winners. Their records for invited university ensembles dated to 1986, when the contest was called "Percussion Ensemble Contest." The contest name changed to "Call for Tapes" in 1990.³⁵ PAS also provided a list of clinicians for the PASIC New Percussion Ensemble Literature sessions that dated to 1995. Dan Moore, the current chairman of the committee, provided a list of current members of the PAS Percussion Ensemble Committee.

From the above criteria the following percussion ensemble directors were identified as experts in the field: Wayne Bovenschen, Oklahoma State University; Bob

³⁵ Douglas J. Wolf, "Percussion Ensemble-Call for Tapes Replaces Percussion Ensemble Contest." *Percussive Notes* 29, no. 1 (1990).

Breithaupt, Capitol University; Richard Brown, Rice University; Michael Burritt, Northwestern University; James Campbell, University of Kentucky; David Eyler, Concordia College; Mark Ford, University of North Texas; Eric Forrester, University of Southern California; George Frock, University of Texas; Richard Gipson, University of Oklahoma; Cort McClaren, University of North Carolina-Greensboro; Tony McCutchen, University of Georgia; Judy Moonert, Western Michigan University; Dan Moore, University of Iowa; Gary Olmstead, Indiana University Pennsylvania; John Raush, Louisiana State University; Dane Richeson, Lawrence University; Michael Rosen, Oberlin College; William Rice, James Madison University; J.B. Smith, Arizona State University; Andrew Spencer, Central Michigan University; Robert Stroker, Southern Methodist University; Brian West, Texas Christian University and Doug Wolf, University of Utah.

Experts Surveyed for Composition Nominations

The identified experts were contacted through electronic mail and asked to participate in the project by submitting a list of ten large percussion ensemble works from 1970-2000 that represented the highest level of musical artistry. The definition of high musical artistry was left to the experience and expertise of each individual expert and was not defined by this author. It was also requested that if the individual expert felt there

was a definitive line separating two levels of significance within their own list then they should make that distinction by marking the highest level works with an asterisk.

A number of limitations were also defined as part of the nomination process. A large percussion ensemble was defined as having six or more players. This number came from James Cameron's 1996 doctoral document, which recognized that early percussion ensemble works tended to use six or fewer players.³⁶ In a 1979 *Percussive Notes* article by David Eyler, the top fifty percussion ensemble compositions were presented and the majority of that list also was for six players or fewer.³⁷ The defining years of 1970-2000 were chosen to avoid the significant, but already well documented, works of Varese, Cage, Cowell, Harrison, and other percussion composers. It was requested that only original percussion ensemble works be included and that the works be published, although publication was only a preference and not a requirement for inclusion in the study. The author asked for ten nominations from each expert with 13 December 2002 defined as the projected return date for composition nominations.

³⁶ Cameron.

³⁷ Eyler, "The Top 50 Percussion Solo and Ensemble Compositions of Today."

Evaluating the Composition Nominations

Twelve of the twenty-four identified experts (50%) returned the electronic mail survey. Eleven of the experts included ten nominations and one nominated seven works. Only two of the returned surveys included the added asterisks for separating levels of significance, therefore that information was not deemed viable for continued study in this document. The nominations identified fifty-nine large percussion ensemble works that the experts believed demonstrated a high level of musical artistry (see table 1). Twenty-one of the works had multiple nominations (see table 2).

Table 1. Complete List of Composition Nominations (alphabetically by title)

<u>Composition</u>	<u>Author</u>
<i>12²</i>	Wendy Mae Chambers
<i>African Welcome Piece</i>	Michael Udow
<i>Arcadia II</i>	David Maslanka
<i>Bonham</i>	Christopher Rouse
<i>BSngala</i>	David Childs
<i>Chameleon Music</i>	Dan Welcher
<i>Compendium</i>	Blake Wilkins
<i>Con Luigi Dallapiccola</i>	Luigi Nono
<i>Concerto for Alto Saxophone and Percussion Orchestra</i>	Russell Peterson
<i>Concerto for Marimba and Percussion Ensemble</i>	Daniel Levitan
<i>Concerto for Percussion Ensemble</i>	David Gillingham
<i>Continuum</i>	Kazimieerz Serocki
<i>Crown of Thorns</i>	David Maslanka
<i>The Crystals</i>	David Long
<i>Darkness</i>	Franco Donatoni
<i>Desperate Attitudes</i>	Gordon Stout
<i>Diabolic Variations</i>	Raymond Helble
<i>Drumming</i>	Steve Reich

<i>Duo Chopinesque</i>	Michael Hennagin
<i>Fanfare, Meditation and Dance</i>	Stanley Leonard
<i>Five Pieces for Clarinet and Percussion Orchestra</i>	Phillip Parker
<i>Gainsbough</i>	Thomas Gauger
<i>Gending Bali</i>	Richard Kvistad
<i>Geometrics</i>	Jonathan Bendrick
<i>Hierophonie V</i>	Yoshihisa Taira
<i>Improvisations sur Mallame</i>	Pierre Boulez
<i>Ketiak</i>	Akira Nishimura
<i>Los Dioses Aztecas</i>	Gardner Read
<i>Masvikiro</i>	Brett Dietz
<i>Montana Music</i>	David Maslanka
<i>Music for Cross-Cultures</i>	Michael Udow
<i>The Night Watch</i>	Joseph Blaha
<i>The Palace of Nine Perfections</i>	Eric Ewazen
<i>Paschal Dances</i>	David Gillingham
<i>Persephassa</i>	Iannis Xenakis
<i>The Phantom Dances</i>	Michael Hennagin
<i>Pleiades</i>	Iannis Xenakis
<i>Portico</i>	Thomas Gauger
<i>Preachers, Thieves and Acrobats</i>	John Gibson
<i>Prelude, Adagio e Finale</i>	Ricardo Malipiero
<i>Purge</i>	Anders Astrand
<i>Release</i>	Dave Hollinden
<i>Sacrificial Rite</i>	David Gillingham
<i>Sisu</i>	Torbjorn Lunquist
<i>Six Invocations to the Svava Mandala</i>	Walter Mays
<i>Six Marimbas</i>	Steve Reich
<i>Song of Middle Earth</i>	Daniel McCarthy
<i>Soundscape</i>	Dary John Mizelle
<i>Spring Music for Kroumata</i>	Sven-David Sandstrom
<i>Stained Glass</i>	David Gillingham
<i>Stoicheia</i>	James Wood
<i>Stonewave</i>	Rolf Wallin
<i>Strike 2</i>	Stephen Jones
<i>Switch</i>	Phillip Bodin
<i>Three Dances</i>	Takayoshi Yoshioka
<i>Twilight Offering Music</i>	Blake Wilkins
<i>Voutes</i>	Michael Levinas

The Whole Toy Laid Down
Zwischen Tag und Nacht

Dave Hollinden
 Nebojsa Zivkovic

Table 2. Compositions Ranked by Number of Nominations

<u>Composition</u>	<u>Composer</u>	<u>Nominations</u>
<i>Crown of Thorns</i>	Maslanka	9
<i>Diabolic Variations</i>	Helble	9
<i>Stained Glass</i>	Gillingham	8
<i>Portico</i>	Gauger	5
<i>Duo Chopinesque</i>	Hennagin	4
<i>The Palace of Nine Perfections</i>	Ewazen	4
<i>The Phantom Dances</i>	Hennagin	4
<i>Chameleon Music</i>	Welcher	3
<i>Concerto for Percussion Ensemble</i>	Gillingham	3
<i>Ketiak</i>	Nishimura	3
<i>The Night Watch</i>	Blaha	3
<i>Release</i>	Hollinden	3
<i>Twilight Offering Music</i>	Wilkins	3
<i>African Welcome Piece</i>	Udow	2
<i>Compendium</i>	Wilkins	2
<i>Desperate Attitudes</i>	Stout	2
<i>Five Pieces for Clarinet/Perc. Orchestra</i>	Parker	2
<i>Montana Music</i>	Maslanka	2
<i>Paschal Dances</i>	Gillingham	2
<i>Pleiades</i>	Xenakis	2
<i>Stonewave</i>	Wallin	2

A database for the entire list of nominated compositions including instrumentation, publisher, premieres/recordings, and other information can be found in appendix 3. Four of the nominated works were composed before 1970 and five of the works used less than six players. While these compositions were outside the defined parameters of

this study, none received multiple nominations to affect the top end of the ranked list.

For the purpose of this study the author chose the top seven works (having four or more nominations) for analysis and study, addressing instrumentation, form, melodic and harmonic function, meter and rhythmic language, as well as performance and rehearsal issues relevant to each work.

CHAPTER IV

ANALYSES

The purpose of this study was to identify and analyze a list of large percussion ensemble works, composed from 1970-2000, that demonstrate a high level of musical artistry. Through a nomination process by experts in the field of percussion ensemble literature, fifty-nine large percussion ensemble works were identified. The seven works receiving the most nominations were selected to be analyzed and discussed in this study. These selected works and composers were: *Crown of Thorns*-David Maslanka, *Diabolic Variations*-Raymond Helble, *Duo Chopinesque*-Michael Hennagin, *The Palace of Nine Perfections*-Eric Ewazen, *The Phantom Dances*-Michael Hennagin, *Portico*-Thomas Gauger, and *Stained Glass*-David Gillingham. Each analysis addresses instrumentation, form, melodic and harmonic function, meter and rhythmic language, and performance/rehearsal issues through a complete description of the work. Specific issues concerning conducting technique and interpretation are discussed at the conclusion of each analysis. The descriptions also include information about the commission and/or premiere of the work, any recordings that are available and brief comments on the composer.

Crown of Thorns

Crown of Thorns, by David Maslanka, was commissioned by the University of Oklahoma Percussion Ensemble and published by the OU Percussion Press in 1991. It received its premiere performance in November 1991 by the University of Oklahoma Percussion Ensemble under the direction of Richard Gipson. The score includes notes from the composer that describe the programmatic inspiration for the work and provide a brief sonata form analysis (see appendix 2). The work is written for eight keyboard players and is approximately fourteen minutes long. The instrumentation for this work is listed in table 3.

As described in the composer's notes, *Crown of Thorns* is a one-movement work in sonata form.³⁸ It begins with an unstable and mysterious introduction that passes through multiple tempo changes. The exposition begins at measure 47 with the first theme in C-major. The second theme, in E-minor, begins at measure 65, and a third theme enters at measure 87. A closing section, centered around D-major, completes the exposition.

After a brief interlude the development section in D-minor begins at measure 163. The development moves through many tonal centers including D-minor, F-major, Bb-

³⁸ David Maslanka, *Crown of Thorns* (Norman, OK: OU Percussion Press, 1991), program notes.

Table 3. Instrumentation for *Crown of Thorns*

Player 1	glockenspiel
Player 2	vibraphone I (generally with motor on)
Player 3	vibraphone II (generally with motor on)
Player 4	marimba I (4 octave)
Player 5	marimba II (4.3 octave)
Player 6	marimba III (4.3 octave)
Player 7	marimba IV (4.3 Octave)
Player 8	bass marimba

major, Ab-major, F-minor, C-major, and Db-major, and ends with fragments of the introduction in E-major. A recapitulation begins in measure 257 but only brings back (the E-minor) theme 3. A closing section, like the one from the exposition, begins at measure 287 but then blends into fragments of the introduction material. The work ends with a coda featuring a solo bass marimba line that finally resolves to D-major. Maslanka defines the coda as measures 328-338 but each of the earlier closing sections could also be heard as separate codettas, the coda to the exposition being measures 119-143 and the final coda being measures 287 to 338.

Since *Crown of Thorns* is a purely keyboard percussion ensemble, the importance of melodic and harmonic function is more prominent than in other non-pitched percussion ensemble works. It is interesting, however, that the melodies and harmonic progressions Maslanka uses appear at first glance to be very simple. Most of the harmony is based on major or minor triads and the melodic lines are scalar and centered

around the tonic. A trademark of many of Maslanka's compositions is his ability to dramatize a single chord for a long period of time. Instead of changing harmony, interest is developed through rhythmic pulse, orchestration, and long expressive lines. This approach to harmony is used extensively throughout *Crown of Thorns*.

Even though non-pitched percussion instruments are not utilized in *Crown of Thorns*, the importance of rhythmic structure remains a prominent feature of the work. The introduction alone provides the conductor and the ensemble great allowance for varied tempo and pacing interpretations. Many short motivic ideas are included as are varying meters and sustained chords. As a contrast to the introduction, the rest of the work provides strict tempo indications. Rhythmic interest must be built and developed over a constant and defined pulse. Maslanka's use of arpeggios, rapid scalar lines, and stacked rhythmic motives within a sustained chord or tonality provide much of this rhythmic interest. Individually, many of these rhythmic patterns are simple and seemingly unimportant but when put into the context of the full ensemble, the multiple parts join together to form a solid, unified, and complex rhythmic and harmonic texture.

The introduction of *Crown of Thorns* is a collection of short phrases and melodic statements, without a defined form or consistent tonality that builds in both dynamics and texture. After a barely audible swell in the low marimbas to begin, a second swell, labeled "not as long," continues to sustain while the melodic line (figure 1) is heard in



Figure 1

an octave-separated marimba and vibraphone duet. In measures 16-17 a brief interlude before the second melodic statement is heard, now twice as fast, in the low marimbas (figure 2). The second part of the melody is transferred to the vibraphones and then back to the marimbas as the phrase cadences with a V-I progression in C-major (measure 25). This is the first feeling of defined tonality in the work.



Figure 2

The third melodic statement happens in the vibraphones and is harmonized a perfect fifth above the melody (figure 3). This occurs over a C^7 chord in the marimbas. The second half of the phrase shifts back to the marimbas and modulates to D-minor. The fourth statement (figure 4), and climax of the introduction, states the melody in octaves and fifths in the metallic voices while the marimbas sustain an openly voiced A-major chord. This is the first instance of the entire ensemble playing together at a *forte* dynamic level. The harmonic quality slightly resembles Middle Eastern music with its open fifth separation. This final statement of the theme occurs in quarter-note triplets within a $3/2$ measure, which adds to the rhythmic climax while still maintaining a sense of instability. This phrase builds to measure 41 where the final four chords are heard in separated half-note triplets resolving on a final A-minor chord. The next four measures are a soft, metallic transition that crescendos from a G#-major chord to G-major and finally to B-diminished (vii) before resolving to C-major. This strong resolution in C-major defines the beginning of the exposition.



Figure 3

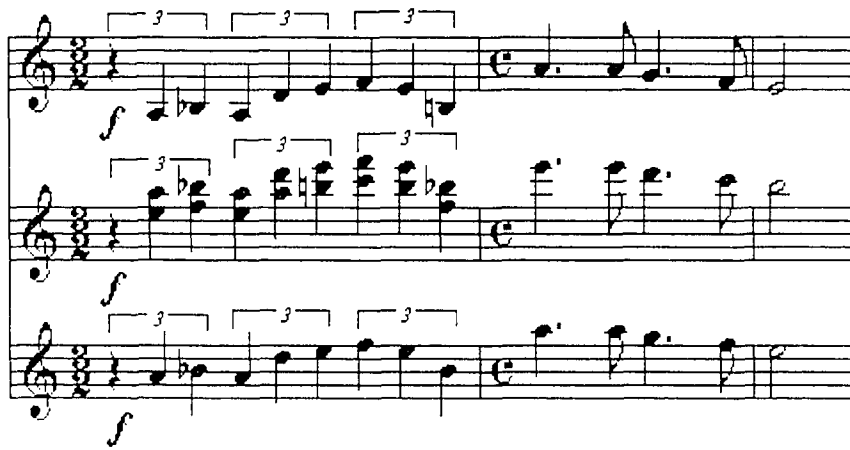


Figure 4

Several performance issues regarding rolls and note length must be addressed in this introductory section. In most cases the sustained notes, whether rolled in the marimbas or struck in the vibraphones, must be connected as directed by the phrase. However, attention does need to be given to the release and decay of each note, particularly in the metallic voices, as many of the fermatas overlap or blend one note/chord into the next. Generally, performers should only roll where indicated, with the possible exception of the second melodic statement in the low marimbas at measure 19. Here rolls are not asked for but for continuity (the second half of the phrase is rolled) the director might ask for the entire passage to be performed in the same manner.

A joyful and exuberant sounding exposition begins in measure 47 in C-major with a strict tempo of quarter note =120 in 4/4. The low marimbas provide rhythmic drive

with a combination of varied short sixteenth-note rhythms that repeat and outline the C-major tonality (figure 5). Theme 1 appears in measure 49 in the upper marimbas and



Figure 5

vibraphones. This melody (figure 6) is based on a short four-note motive presented here in quarter-note triplets with a long sustain on the last note. The rhythmic harmonic groupings change slightly in measure 58, move to D-major in measure 61, to E-major in measure 63 and finally resolve to E-minor with a new theme in measure 65.



Figure 6

Theme 2 begins in measure 65 and is heard over a driving eighth-note bass line in the lower marimbas (figure 7). Based on a diatonic E-minor scale, this two-measure ostinato moves up from E to C and then returns back again. At the same time there is a steady chordal shift from E-minor to C-major throughout this second theme. The melody, (a simple diatonic tune that moves almost exclusively on the first beat of each measure) is heard in the glockenspiel and vibraphone. As the tune dies away, the bass line becomes the prominent voice via a thicker sixteenth-note passage in measure 79. Upper voices join the unison line for a four-measure statement in measures 83-86.



Figure 7

The third theme begins in measure 87 and is based again on the E-minor bass line from theme 2, although in a slightly altered form. The melody is now metrically off-set and syncopated, but still based on long diatonic lines (figure 8). In measure 94 the melody begins to fragment between different voices while dissipating through the next five measures. The harmony changes to D-major in measure 95 as the bass line begins to

lighten. The upper marimbas continue the line while the lower voices play a heartbeat like pulse at the beginning of each measure. This double eighth-note pulse also foreshadows the rhythmic motion for the next section.



Figure 8

A short interlude, where harmonic motion becomes the prominent musical interest, takes place in measures 99-106. Rhythmically this section moves forward with the repeated double eighth-note pulse on beats 1 and 3 of each measure. Within this rhythmic texture a sextuplet scale pattern is separated between three marimbas (figure 9). While three performers play the line, an equal balance is essential for it to sound like one instrument rather than three. The harmonic progression moves from D-major to E-major, F#-major, G-major, and E-minor before resolving to A-major in measure 105.

The following 12 measures provide the most rhythmically interesting presentation of the thematic material, as well as the most difficult to perform. Three marimbas provide the rhythmic motion that begins with a glissando-like thirty-second note run as a pickup to measure 107. Forward momentum is generated in marimba 4 by a descending

101

Glock.

Vibes I

Vibes II

Mar. I

Mar. II

Mar. III

Mar. IV

Bass

Figure 9

B-minor scale that repeats (with the thirty-second note pickup) in each measure. Supplementing this scale are thirty-second note groupings in marimbas 2 and 3 that also

follow the descending diatonic scale (figure 10). This passage becomes more interesting as Maslanka gradually lengthens the meter while also lengthening the eighth-note B-minor scale. Measures 107-108 are in 5/4 with the scale descending from C# to the lower B (eight eighth-notes plus the pickup), measures 109-111 are in 11/8 with the scale now starting on D (increased by one eighth note), and measure 112 is in 3/2 (again increased by one eighth note). The following three scale patterns use eleven, twelve, and seventeen eighth-notes respectively. Due to length, Maslanka notated these last scales with a combination of two metered measures, first a measure of 4/4 then a second bar to make up the difference (5/8, 3/4 and 9/8). The last scale is significantly longer (seventeen eighth notes) as it is the final scale of the section and leads into the closing theme.

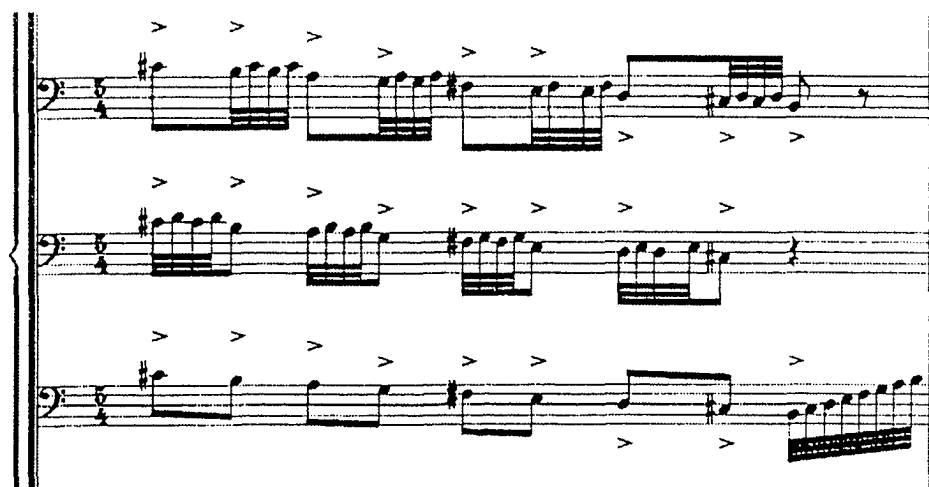


Figure 10

The real interest and difficulty, however, is in the melodic line (figure 11) heard over the aforementioned B-minor scale. The melody, in the vibraphones and marimba 1.



Figure 11

is based on themes 1 and 3. Therefore it includes quarter-note triplets and syncopated rhythms as well as separated entrances and melodic lines. Much of this melodic material moves over the barline and has little to no coordination with the underlying eighth-note pulse. The resulting effect is an amazing collage of melodic and rhythmic syncopation that leaves the listener with great uncertainty and a longing for resolution.

The closing theme begins at measure 119 with material from measure 95, combining the bass line of theme 3 with the melody from theme 1 and the heartbeat like pulse from the previous section. The harmony moves between D-major and E-minor as the texture lightens and the melody sinks deep into the low range of the marimbas. This melody gradually fades away in D-major as the exposition comes to an end.

A slightly slower interlude takes place in measures 144-162. Constructed into two eight-measure phrases orchestrated completely in the metallic voices (figure 12), the

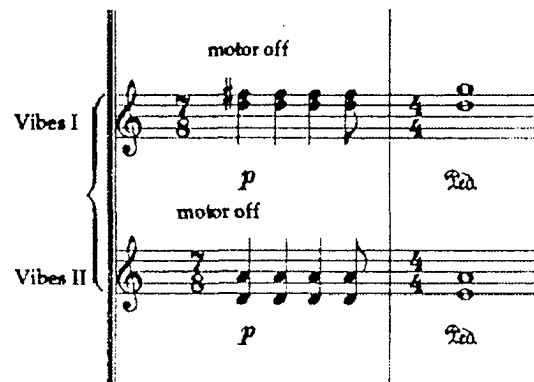


Figure 12

vibraphones play alone in the first phrase and the glockenspiel adds a bright top-end color in the second. The phrase is based on soft chordal movement with functional harmonic cadences, ending on a simple triadic IV-V-I in D-major. This softly spoken interlude provides a sense of quiet reflection before the rhythmically and emotionally charged development. After the second phrase Maslanka adds a short tag that ends on a held V chord (A-major), leaving the listener with a moment of renewed conflict and anticipation.

The development begins suddenly in measure 163 in D-minor and with a slower, but still strict, tempo of quarter note =104. As in the first theme, Maslanka immediately establishes a firm rhythmic pulse by separating arpeggiated parts of the D-minor triad among the lower three marimbas and vibraphone (figure 13). A long, sustained E enters at measure 165, moves to D then up to F in measure 169. Arriving at the note F, the



Figure 13

rolled sustain is abandoned as more rhythmic motives, using both sixteenth and thirty-second note ideas, develop on various parts of the beat/measure. This texture builds and develops creating a long rhythmic conflict that finally resolves harmonically in C-major at measure 174. The vibraphone and upper marimbas meet in a rhythmic unison that also provides resolution from the earlier rhythmic conflict.

At measure 177 a marimba unison is heard that appears to be a new idea but is actually a variation of the melodic material from the introduction (figure 14). The following four measures are an escape from the established, consistent rhythmic drive but with a sense of turmoil rather than relaxation. The material uses both chromaticism and atonality, as well as an undefined meter. Functionally it provides for a modulation to

F-major, which is established in measure 182 as the previous pulse-oriented ostinato is reintroduced.

The image displays a musical score for a percussion ensemble, specifically focusing on measures 182 through 185. The score is written for seven parts: Vibes I, Vibes II, Mar. I, Mar. II, Mar. III, Mar. IV, and Bass. The Vibes I and II parts are in treble clef, while the Mar. I, Mar. II, Mar. III, Mar. IV, and Bass parts are in bass clef. The key signature is F major, indicated by one flat (Bb). The time signature is 4/4. The score shows a pulse-oriented ostinato pattern that is reintroduced in measure 182. The pattern consists of a series of eighth and sixteenth notes, with accents (>) and dynamic markings (ff) indicating a strong, rhythmic pulse. The Vibes I and II parts play a similar pattern, while the Mar. I, Mar. II, Mar. III, Mar. IV, and Bass parts play a more complex, syncopated pattern. The Mar. I part is silent in measure 182. The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible.

Figure 14

As before, the upper marimbas, vibraphone, and glockenspiel, enter at sporadic intervals. This time their rhythmic involvement is much more syncopated and off-set, both from each other and the established pulse. Again the tension builds until a dramatic move to Bb-major (V-I coming from F) unifies the separated parts.

The line moves downward from F to E to D before finally resolving on C as the harmony returns to F-major in measure 196. Measures 198-201 provide a second traumatic escape from the ostinato oriented development. Like the first escape, this passage is also based on material from the introduction. Here the lack of tonality and meter is even more exaggerated creating that much more tension and turmoil before arriving at one of the highest climaxes of the work.

The emotional climax reached at measure 202 is actually the beginning of a long, dramatic and climatic event that lasts through the next forty measures, beginning with an Ab-major chord that is sustained in half the ensemble while thirty-second note arpeggiated runs appear in the other parts (figure 15). While the upper voices slightly change the harmony, the pedal Ab remains until measure 209 where Maslanka moves to F-minor. The two measures in F-minor lead to a grand resolution in C-major at measure 211. The openly voiced C-major chord is allowed to resonate briefly before theme 1 enters in the vibraphones and marimba 2.

The image shows a musical score for a percussion ensemble, specifically measures 219 and 220. The instruments listed on the left are Glock., Vibes I, Vibes II, Mar. I, Mar. II, Mar. III, Mar. IV, and Bass. The score is written in 4/4 time. Measures 219 and 220 are indicated at the top. The Glockenspiel (Glock.) part features a melodic line in the right hand, starting with a forte (f) dynamic. The Vibes I and Vibes II parts play a sustained C-major chord (C-E-G) in the left hand, with a forte (f) dynamic. The Mar. I, Mar. II, Mar. III, and Mar. IV parts play a rhythmic pattern in the right hand, starting with a forte (f) dynamic. The Bass part plays a sustained C-major chord (C-E-G) in the left hand, with a forte (f) dynamic. The score is published by OU Percussion Press.

Figure 15

As a triumphant and joyous return to theme 1, the melody is heard in the rich midrange of the marimbas and vibraphones as the sustained C-major chord resonates throughout the passage. The second statement of theme 1, beginning in measure 220, is in a higher register and includes the bright texture of the glockenspiel. Surrounding this

statement are long running thirty-second notes that outline the continued C-major tonality (figure 16). Here again the separated runs must be rehearsed and performed in such a way that they sound like one line or one player rather than four separate parts.

The musical score for Figure 16, measures 222-223, features eight staves. The instruments are labeled on the left: Glock, Vibes I, Vibes II, Mar. I, Mar. II, Mar. III, Mar. IV, and Bass. Measures 222 and 223 are indicated at the top. The Glock and Vibes I parts consist of long, horizontal thirty-second notes, with triplets marked above them. Vibes II, Mar. I, Mar. II, Mar. IV, and the Bass part feature more complex, rhythmic patterns. Mar. III is marked with a large oval, indicating a sustained or held note. The notation includes various musical symbols such as treble and bass clefs, note heads, stems, beams, and dynamic markings like 'f'.

Figure 16

Moving through F# and B-major this line leads to the high climax at measure 231. Resting on an E-major chord, the entire ensemble sustains a rolled chord that gradually, note by note, moves to G#-major, the final resolution being accentuated with a classic 4-3 suspension in measures 234-235. The G# chord serves a dominant function leading into another statement of theme 1, only now in Db-major. This time the theme resides completely in the higher register using the upper marimba voice, vibraphones, and glockenspiel. As before, surrounding the melody are a series of long thirty-second note arpeggiated lines in the lower marimbas. The difference here is that all three marimbas are moving in rhythmic, but not melodic, unison. In the earlier passage they each took a separate part of the single line. This heavy section begins to break apart and diminish at measure 242 as the harmony weaves itself back to a dominant A-major chord, which leads into a brief E-major passage reminiscent of the unmetered free introduction. Using off-beat fragments of the melody and syncopated harmonic entrances, Maslanka skillfully composes a passage that, while in time, reflects a sense of being 'out-of-time.' The glockenspiel and vibraphone must work together to interpret the rhythmic movement of the melodic fragments as one texture. Maslanka skillfully transfers the glockenspiel line, sounding *8va*, into the upper vibraphone part in measure 253.

Suddenly, the recapitulation begins in measure 257 with a return to quarter note =120 and the third theme in E-minor from the exposition. This return, however, is a much softer and delicate presentation of the joyful and exuberant exposition material. It

appears almost as an echo of previous themes and phrases. While much of the passage is generally revoiced higher in range and lighter in texture, the recapitulation is an exact repetition of measures 87-118. “A long dying away”³⁹ begins at measure 287 similar to the earlier closing of the exposition. A low tune begins outside the established D-major and E-minor chords in marimba 2 that slightly resembles both theme 1 and the melodic material from the introduction while at the same time being significantly different. Maslanka seems to slowly pull away from the familiar melodies and phrases as the piece begins to end. Measure 308 brings back the introduction material, much like the end of the development, with a sense of timelessness and rubato. Underneath these sporadic melodic fragments and the occasional heartbeat pulse, is a long sustained D. This D remains until the final two chords of the work. Maslanka defines the coda as measures 328-338.⁴⁰ These final bars are written solely for the bass marimba as it weaves slowly around the note D. The final two chords, I6 to I in D, in the vibraphones and glockenspiel, bring a soft and delicate, while also firm and final closing to *Crown of Thorns*.

The technical demands on the conductor of *Crown of Thorns* can be described as generally moderate with brief moments of extreme difficulty. Since the majority of the work is in 4/4 with simple rhythmic ostinatos and melodies (theme 3 is syncopated

³⁹ Ibid.

⁴⁰ Ibid.

however), the pulse and movement of the work almost takes care of itself. However, there is a tendency to rush and push ahead with these types of repeating rhythmic patterns, therefore tempo control is a significant challenge for the conductor. This issue is especially critical in the development section. The ensemble's ability to perform and control the many thirty-second note passages in the second half of the development will be compromised if the conductor allows the tempo to push ahead too far beyond the marked quarter note =104. Measures 180-181 and 199-200 also present a slight problem as the meter changes to 3/8 and 9/16. All of these measures should be conducted based on the dotted eighth-note pulse giving two beats in the 3/8 measure and three beats in the 9/16.

The two extremely difficult sections to conduct are the introduction (measures 1-46) and measures 107-119 of the exposition (repeated in measures 277-286 of the recapitulation). Compared to the rest of the work, the introduction is a large free form, rubato-like passage. Numerous tempo indications together with the fact that "careful attention must be paid to the variable speeds and expressive qualities"⁴¹ make it difficult for this introduction to be performed successfully. Great care must be taken by the conductor to both explain and conduct the multiple fermatas, tempo changes, meters, and expressive directions. The individual parts only include directions relative to that part so in many

⁴¹ Ibid.

cases, particularly with fermatas, written expressive directions are omitted from the parts when that part is resting. The second technically difficult area for the conductor is seen at the end of the exposition. As discussed earlier, measures 107-119 are based on a series of metric changes determined by the gradual lengthening of an eighth-note bass line. Over this varying metric ostinato is a melodic line that has no rhythmic coordination with the underlying pulse. The best approach to rehearsing and performing this complicated passage is for the conductor to base his beat pattern on the groupings of two and three eighth notes notated in the marimba 4 part. Significant rehearsal time will still be needed with the melody to identify the beginnings and endings of phrases and how they coordinate with the changing bass line ostinato.

A conductor's interpretation of *Crown of Thorns* should be based on the composer's program notes as well as the desire to present a dramatic, spiritual, and emotionally charged musical experience. The composer uses the terms "sober and reflective" as well as the phrase "filled with the joy and energy of liberation"⁴² in describing elements of the work. The introduction begins as a meditation where both the terms sober and reflective can be applied. Pacing is crucial as this opening presents multiple separate ideas but at the same time presents a single cohesive emotional experience. The focal point of this experience is the last statement of the theme in

⁴² Ibid.

measure 33, where open fifths in the metallic voices offer an awakening to the meditative state that prepares for the energetic exposition. Over driving rhythmic ostinatos the thematic material of the exposition lifts the spirit with long and lyrical lines (conductors should use caution and not over emphasize added dynamic direction where none is written). The long sustained whole notes in and of themselves provide an acute sense of longing and anticipation. The end of the exposition gradually diminishes and returns to a subdued reflective state in measures 144-162. The first half of the development is a heavy, disturbing, and sometimes violent expression of musical emotion. The interwoven rhythmic elements combine with jarring accents and angry variations of the opening motive in complete contrast to the earlier reflective and joyful emotional states. The listener soon becomes overwhelmed with a need for escape and subsequent return to joyful resolution.

Maslanka begins this anticipated liberation in measure 202 but elements of the conflicting accented rhythms are still present. A true 'joyful liberation' occurs in measure 211 with a return of the main theme over a fully sustained C-major chord. With the spiritual moment established, Maslanka continues with a repeat of the theme but now with running rhythmic lines interwoven around it. These rhythmic lines are remnants of the earlier conflict but now are heard as part of the joyful experience. Still increasing the energized emotional journey Maslanka builds again to measures 231-235, which becomes the highest moment of emotional expression in the work. A third repeat of the main

theme follows this climax but it now begins to soften and relax as the participants and listeners are emotionally and spiritually drained. The rest of the work returns to a more reflective and somber mood with parts of the introduction and exposition being heard in much softer and lighter textures. The mind, spirit, and soul are allowed to slow down, become calm, and reflect quietly on the long and emotionally charged musical experience.

There are currently five recordings available of David Maslanka's *Crown of Thorns*, more than any other work identified in this study. The recordings are: Lawrence University Percussion Ensemble, directed by Dane Richeson, 1994-95; *Classic Works for Percussion Ensemble, Volume 3*, University of Utah Percussion Ensemble, directed by Douglas J. Wolf, 1993-95; *Twilight Offering Music*, University of Oklahoma Percussion Ensemble, directed by Richard Gipson, 1996; *Percussion Music of David Maslanka*, Central Michigan University, directed by Robert Hohner, 1996; and *Phage*, Texas A&M University-Commerce Percussion Ensemble, directed by Brian West, 2000. While many small interpretive differences exist, two large concepts come across as pivotal differences in the various recordings. First is the approach to sound, balance, and blend. Three of the recordings (OU, TX A&M and CMU) blend the various marimba textures and metallic voices into a single sound concept while the other two recordings (LUPE and Utah) are based more on short attacks and articulation that separate the individual lines. Along with this conceptual approach, the make and model of the instruments, types of

mallets, stroke from the players, and recording quality also affect this issue. The sound difference is most apparent in the marimbas, where there is also the largest and most varied assortment of instruments and mallets available to the performer.

The second major difference in these recordings has to do with timing, pacing, and tempo. The composer makes specific and direct comments in his notes about this issue so it can therefore be assumed that correct tempo and pacing are vital to a successful performance of this work. The most significant differences seem to come from pacing in the introduction and the two different strict tempos of the exposition and the development. Table 4 describes how each recording approached these issues.

Table 4. Timing and tempo differences in recordings of *Crown of Thorns*

Recording	Total Length	Intro Length	Exposition Tempo	Development Tempo
Lawrence U	14:15	3:00	quarter=120	quarter=104
U of Utah	16:00	2:32	quarter=112	quarter=82
U of Oklahoma	13:28	2:25	quarter=132	quarter=100
CMU	13:18	2:17	quarter=128	quarter=100
TX A&M	13:34	2:23	quarter=136	quarter=100

Aside from the Utah recording, most of the numbers appear to be consistent with each other and the composer's instructions. The tempo in the majority of the recordings was, however, slightly faster than the marked quarter note =120 in the exposition. This

gives the exposition some extra edge and energy but, as the Texas A&M recording demonstrates, it can begin to feel frantic and unstable (at quarter note =136). While the introduction provides a great contrast to the strict tempos heard throughout most of the work, pacing it correctly is a significant challenge to the conductor and the ensemble. Most of the introduction differences in these recordings are very subtle. The exception is Lawrence University where much more time is taken in the opening swells and other fermatas throughout the introduction. The danger in taking a longer time with the fermatas is that the music loses its cohesiveness. While the introduction is more free form, the ideas and melodic statements still need to connect to one another. The introduction should stand on its own as a single large section rather than a disjunct collection of smaller separated units.

David Maslanka has established himself as a premiere composer of percussion and wind band music in the late twentieth century. His works for the wind ensemble are especially well-known, including *A Child's Garden of Dreams*, *Symphony #2*, and *Symphony #4*. His treatment of the wind ensemble percussion section is much like that of a percussion ensemble. Each player generally performs a large and varied amount of instruments which are fully integrated into the various melodies, harmonies, rhythms, and textures of the entire ensemble. Maslanka has also written major works for solo marimba including *My Lady White* and *Variations on Lost Love*. His other compositions for

percussion ensemble include *Montana Music: Three Dances for Percussion* (1993) and *Arcadia II: Concerto for Marimba and Percussion Ensemble* (1982).

Diabolic Variations

Diabolic Variations, by Raymond Helble, was commissioned by The University of Oklahoma Percussion Ensemble and published in 1986 by the OU Percussion Press. The University of Oklahoma Percussion Ensemble, under the direction of Richard Gipson, presented the first performance of the piece at the 1985 PASIC in Universal City, California. The work is written for ten players and is approximately ten minutes long. The instrumentation for *Diabolic Variations* appears in table 5.

A set of variations based on a ten-measure theme, the work includes the theme, nineteen variations, a brief interlude, and a coda. The piece can further be divided into three large sections. The first section (measures 1-139) presents the theme and the first eleven variations. The second section (measures 140-207), generally softer with development like characteristics, includes variations 12-15 ending on a long dominant that transitions into the final section. The third section (measures 208-246) moves the work from 3/4 to mixed meters of 12/8 and 9/8 and includes the final four variations and coda. The harmonic language generally is functional and in A-minor throughout the work, however, many of the variations include chromatic alterations and brief tonal centers away from A-minor. Rhythmically and metrically the work is very straightforward with

Table 5. Instrumentation for *Diabolic Variations*

Player 1	crotales
Player 2	bells
Player 3	vibraphone (with 4 mallets)
Player 4	chimes
Player 5	xylophone
Player 6	marimba (4.3 octave with 4 mallets)
Player 7	marimba (4.3 octave with 4 mallets)
Player 8	marimba (4.3 octave with 4 mallets)
Player 9	bass marimba
Player 10	timpani

most of the work in 3/4 ranging in tempo between 66-76 beats per minute. The final large section moves into compound meter but the tempo and rhythmic approach remain consistent. In terms of the three large sections the piece can be viewed in a fast-slow-fast form. While the tempo in the second section does not change, the writing is lighter, thinner, and softer, giving the impression of a slower, more delicate section or movement. In general the variations are simply defined with tonic-dominant relationships and cadences, but on several occasions Helble disguises the start of the new variation with a thicker texture and/or rhythmic and harmonic confusion. A formal outline of *Diabolic Variations* appears in table 6.

Diabolic Variations begins with an initial unison statement of the theme in the low marimbas (figure 17). The theme, in a minor mode with slight chromatic alterations, is quiet and mysterious. Because of the tempo (quarter note =66) the marimbas are

Table 6. Formal outline for *Diabolic Variations*

First Section

M1-9	Theme – 3/4, A-minor, quarter = 66 stated in unison low marimbas
10-19	Variation I
20-28	Variation II, quarter = 69
29-39	Variation III
40-52	Variation IV, quarter = 72
53-62	Variation V
63-73	Variation VI
74-85	Variation VII, quarter = 76
86-91	Interlude, short fugue
92-99	Variation VIII, D-minor
100-110	Variation IX, A-minor
111-126	Variation X
127-134	Variation XI
135-139	Codetta

Second Section

140-148	Variation XII, return to theme and quarter = 66
149-154	Variation XIII
155-183	Variation XIV
184-194	Variation XV
195-207	Codetta, centered on dominant

Third Section

208-212	Variation XVI, 12/8-9/8, dotted quarter = 76
213-222	Variation XVII
223-226	Variation XVIII
227-232	Variation XIX
233-246	Coda

directed to roll all notes to achieve a sustained and connected line. The first variation

begins in measure 10 as the vibraphone and crotals state the theme while the marimbas

move on to new material. Variation II introduces more rhythmic activity as Helble introduces sixteenth-note patterns and directs the marimbas to only roll what is marked.

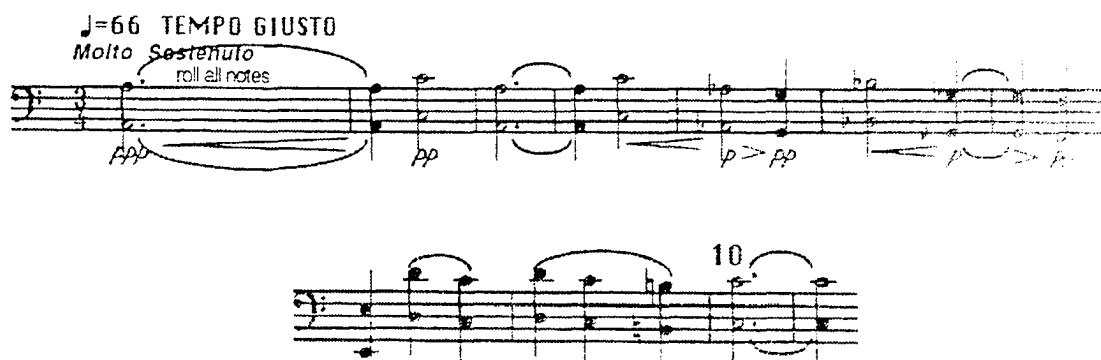


Figure 17

This indication gives the unrolled quarter and eighth notes a shorter, staccato sound rather than one that is connected. The marimbas dominate the texture as marimba I plays the melody (right hand) and the other marimbas provide accompaniment. The vibraphone and crotales become more prominent in Variation III but the main melody and accompaniment continue to be focused in the marimbas. Here Helble mixes the rolled legato qualities of the theme and Variation I with the shorter rhythmic qualities of Variation II. The energy and intensity has grown throughout the first forty measures to reach a pivotal moment at measure 40 that includes a new tempo and a motivic hemiola effect to begin Variation IV.

Variation IV (at quarter note =72) begins with a motivic hemiola that outlines the A-minor tonality (figure 18). This hemiola motive is also used to move to F#-minor in



Figure 18

measure 42. At *mezzo forte* this is the loudest variation, to this point, of the piece.

Eighth notes and increasing sixteenth notes dominate the rhythmic texture as the variation thickens and becomes more energetic and intense. The final cadence of Variation IV blurs into Variation V in and around measures 51-52. Helble skillfully disguises the precise ending and beginning of the two variations within these measures, but there is definitely a new variation by beat three of measure 52. Variation V briefly returns to a *piano* dynamic based on a short rhythmic motive (figure 19). This variation is not as thickly orchestrated as Variation IV but instead uses the short and sudden dynamic change to create interest and conflict.

The metallic voices enter in the second half of the variation to augment the already prominent marimba texture. Variation V ends on beat 2 of measure 63 as the last repeat of the short motive is heard resolving to A-minor. A lighter, more legato rolled



Figure 19

Variation VI follows, surrounded by fragments of staccato sixteenth-note motives.

Variation VII begins in measure 74 with a new driving motive in the lower marimbas

(figure 20). This new motive gives a feeling of two rather than three beats per measure,

which adds to the forward momentum and growing intensity. Throughout Variations VI and VII, the crotales, bells, and vibraphone provide added color with octave doublings of the melodic line and occasional harmonic lines.

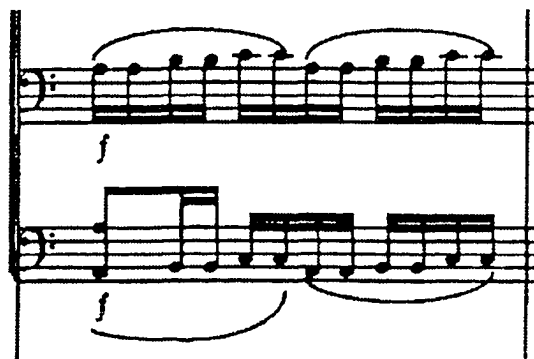


Figure 20

At measure 86, instead of a typical new variation, Helble begins a fugal interlude.

The texture thins to almost nothing with only a solo marimba accompanied by brief

timpani interjections. The crotales enter with the theme in the second measure followed by marimba 1, bells, marimba 3, and marimba 2. These entrances are very close together and become closer as the short interlude progresses. Helble also uses this interlude to modulate to D-minor, where the consistent A tonic becomes the dominant. At measure 91 most of the ensemble is playing again as Variation VIII begins in measure 92.

Variation VIII, in D-minor, is built around a melodic duet in the chimes and bass marimba surrounded by busy sixteenth-note passages in most of the other voices. Variation IX (measures 100-110) is the most rhythmically intense variation thus far with motivic material based on repeated groupings of three sixteenth notes (figure 21). These 3/16 groupings are heard in straight sixteenth notes, thirty-second notes and single eighth-note (followed by a sixteenth rest) groupings. A sudden and dramatic drop to *piano* is then heard in Variation X (measures 111-126). While this variation is still based on sixteenth notes, the syncopated groupings in Variation IX are no longer present. However, Helble does overlap the straight sixteenth notes with sextuplets, which thickens the texture at this softer dynamic. This variation crescendos dramatically and leads directly into the rhythmic and energetic Variation XI.

This variation, marked “*agitato e furioso*,” is highly energetic with syncopated sixteenth-note figures, accents, and a driving quality that builds into the final codetta of the opening section. Measures 135-139 include rapid thirty-second note passages



Figure 21

throughout the marimbas and bells that move throughout the A-minor scale (figure 22).

Underneath these rapid scales is a short segment of the main theme rolled in the bass

marimba and timpani. This short and energetic codetta is a fitting ending to the first third

of the piece, characterized by a series of driving rhythmically and emotionally charged

variations.

The musical score for Figure 22 is a percussion arrangement for a variety of instruments. The parts are listed on the left: Crot., Bells, Vibes, Chim., Xylo., Mar. I, Mar. II, Mar. III, Bass, and Timp. The score is divided into two measures. The first measure features a complex rhythmic pattern in the Bells and Mar. I, II, and III parts, with a 'roll all notes' instruction in the Bass part. The second measure continues the pattern with various rests and rhythmic figures.

Figure 22

The second large section of *Diabolic Variations* is a much softer and delicate movement than the previous energetic one. Beginning in Variation XII, Helble softly returns to the unison rolled main theme in the marimbas, in a slower tempo. Short sixteenth-note groupings in the timpani provide the needed connection to the previous section while also maintaining rhythmic energy and forward momentum. Variation XIII

continues this softer mood but with slightly more rhythmic interest in the melody.

Variation XIV is the longest variation in the work and includes a variety of ideas and short motives, beginning by reinforcing the note A as the tonal center for the entire work.

In measure 161, a short rhythmic motive is introduced in marimba 1, and at measure 165 a second motive appears in marimba 3, both of which reinforce the A-minor tonality.

Earlier in the work, the note A became the dominant to a D-minor section. The same type of event happens here in measure 167, except Helble now moves to D-major. A

short chorale begins in D-major at measure 168, and by measure 170 the intensity is increased with sextuplet arpeggios in the bells becoming thirty-second notes and

sixteenth-note passages in the marimbas. The vibraphone takes over the sextuplets as the chorale ends in measure 175 and another short rhythmic motive is introduced in marimba

1. After small exchanges of the motive between various marimba parts and a brief return to chorale activity, the harmony finds its way back to A, first in A-major and then, as

expected, back to A-minor.

Variation XV begins with a chorale return to the main theme, much like Variation XII, but here Helble includes arpeggios in the vibraphone that later blend into the bells and crotales. As expected the phrase ends on the dominant E but with a dominant pedal extended for thirteen more measures. This long pedal serves as preparation for the final section of the work. Transitioning from the softer second movement, Helble develops rhythmic interest by using two-beat motives in the marimbas together with a growing

triplet pattern in the timpani. As the entire ensemble continues to build harmonic tension with the dominant chord, the timpani part continues to grow and develop, adding sixteenth notes to the established triplets. This timpani part rhythmically modulates from 3/4 to 12/8 in preparation for the last section of the work (figure 23).

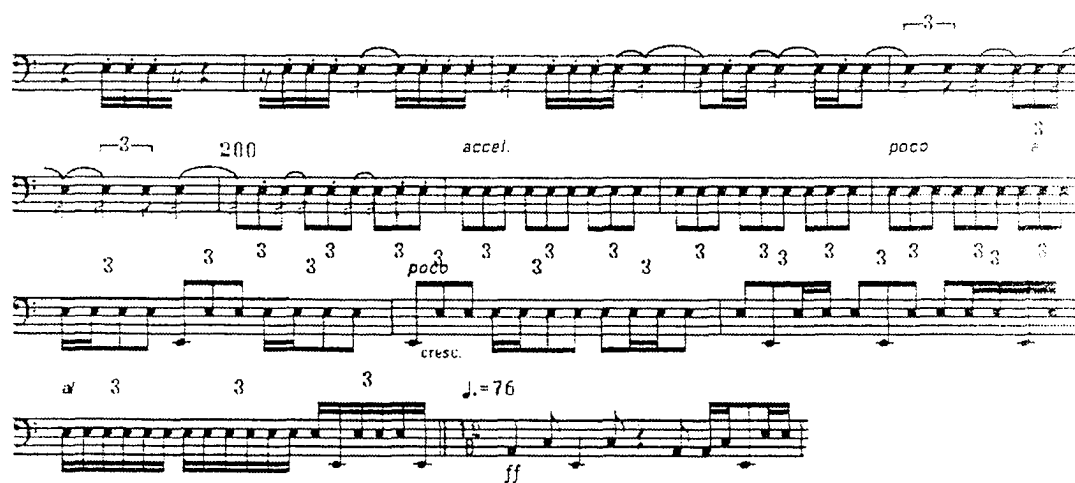


Figure 23

The third and final section of *Diabolic Variations* begins with dramatic resolution but also dramatic change. Variation XVI moves into compound meter with both 12/8 and 9/8 groupings while increasing the tempo back to dotted quarter note = 76. A new motive in the marimbas appears as the main melodic material in Variation XVI (figure 24), while Variations XVII and XVIII begin as repeats of this material changing to different development material. Variation XVIII is the shortest variation in the work ending with a brief solo chimes and timpani transition into the softer Variation XIX. The marimbas are



Figure 24

marked “col legno,” meaning with wood, which can be accomplished by simply turning the mallets over and using the wooden shafts on the marimbas. At measure 230 the marimbas are instructed to return to their regular mallets. Melodic interest in this variation is centered around the bells and xylophone and later the crotales. As is the case through most of the work, the marimbas provide dense rhythmic and harmonic support as well as melodic fragments at varied intervals.

Diabolic Variations ends with a final fourteen-measure coda that is based on one last motive defined immediately by the marimbas in the first beat of measure 233 (figure 25). A response to this motive is then heard in the crotales, bells, and xylophone. As the coda develops, the alternation between the marimbas and other voices becomes more frequent and begins to overlap. A brief interruption is heard in measures 239 and 240 as a variation of the new motive is spread between the two groups of voices. After a few more measures of rhythmic development, the marimbas all join for one last repeated statement of the coda motive. The final few beats of the piece feature a hemiola effect in the marimbas with one last statement of the coda motive in the timpani. The last note of



Figure 25

the work is on the timpani release of the motive, which occurs on beat 9 of the final 9/8 measure (figure 26). This is a slightly disturbing ending, as it rhythmically does not resolve to a strong beat in the measure.



Figure 26

For the percussion ensemble conductor *Diabolic Variations* presents a unique set of both technical and interpretive challenges. As the work is generally in 3/4 and 12/8, at a slow to moderate tempo, the basic technical approach for the conductor is immediately identified. However, time must be taken to seek out, identify, and understand the many musical nuances layered and interwoven within the work. As these nuances are identified

and musical decisions are made, both conducting technique and overall interpretation will be adjusted and enhanced. For example, Helble writes for crotales, bells, vibraphone, and chimes throughout the work. The metallic instruments, particularly with the higher ranges, have a bright and piercing quality that can easily cover up other voices. With thick and rhythmically dense parts, as seen in measures 45-51, these instruments can become obtrusive and unbearable. Great care must be taken with relative dynamics and mallet selection to obtain proper ensemble balance and blend in these passages.

Another issue is the role of the timpani in this otherwise all keyboard percussion instrumentation. This author believes the timpani should be approached in a classical sense, meaning it thickens the low end of the harmony and provides rhythmic support but blends with the ensemble and is not singled out as an individual voice. A clear example of this rhythmic and harmonic support can be seen in both figures 21 and 22. However, as this is a contemporary percussion work, there are moments when the timpani plays a more percussive role, like in Variations XII and XIII, where the part should be brought out and distinctly present.

Since much of the writing in this work is thick and heavily orchestrated, the conductor must make numerous decisions about which voices should be brought out of the texture and which lines are more prominent. A secondary part of this issue is that many of the marimba players are using four mallets and performing both treble and bass clef lines at the same time. That being said, very mature players are needed for this level

of independent voice and dynamic control. Variation VII is a simple example. As new voices enter with each new measure, some continue the new motive and some introduce varying counterpoint lines. This author believes that each variation should have its own identity. Therefore, it is the conductor's job to find that identity and then present it to the listener throughout the variation. In the case of Variation VII, the continued motivic lines should be the primary focus, establishing and bringing out the idea that defines the whole variation. There will certainly be exceptions, but for the piece to be successful (as a defined theme and variations) each variation needs to have its own character and identity. Otherwise the variations will become blurred and unidentifiable, leaving the listener in an unnecessary state of confusion.

There are currently three recordings available of Raymond Helble's *Diabolic Variations*. The recordings are: *Classic Works for Percussion Ensemble, Volume 2*, University of Utah Percussion Ensemble, directed by Douglas J. Wolf, 1990-91; *Laser Woodcuts*, University of Oklahoma Percussion Ensemble, directed by Richard Gipson, 1986; and *The Gamut*, Robert Hohner Percussion Ensemble, 1994. All three of these recordings provide an excellent performance of the work. Aside from slight tempo variations and small interpretive differences the recordings are very similar. All three groups push the opening tempos with the Utah recording getting as fast as 100 beats per minute instead of the marked 76. The quicker tempo works for the first section of the work but becomes frantic and uncontrolled in the compound meter finale. The Hohner

recording presents the most contrasting 'col legno' in measure 227 and the Oklahoma recording takes slightly more rubato in the opening statement of the theme. The Utah recording makes a notable change in the work by adding a final downbeat to the end of the piece. As the written last note is on beat 9 of a 9/8 measure, the Utah ensemble adds a final tonic A on the downbeat of the following measure.

Over the last twenty years, Raymond Helble has established himself as a premiere composer of keyboard percussion music. He has written multiple works for solo marimba including *Grand Fantasy for Marimba*, *Toccata Fantasy in Eb*, *Preludes 1-12*, *Duo Concertante*, *Movement for Marimba and Harpsichord*, *Concerto for Marimba and Orchestra*, as well as *Sonata Brevis* for solo vibraphone and *Three Etudes* for solo timpani. Helble has also authored a marimba textbook entitled *The Well-Tempered Marimbist* (book 1 and 2) published by Keyboard Percussion Publications. A second work for large percussion ensemble (12 players) entitled *Concertare* was also recently published and recorded by the OU Percussion Press.

Duo Chopinesque

Duo Chopinesque, by Michael Hennagin, was commissioned by the University of Oklahoma Percussion Ensemble and published by the OU Percussion Press in 1986. It was premiered by the University of Oklahoma Percussion Ensemble, under the direction of Richard Gipson, at the 1985 PASIC in Universal City, California. The score includes

special notation directions regarding rim shots, foot stomps, and hand claps. The work is written for ten players and is approximately ten and a half minutes long. The instrumentation for this work appears in table 7.

Table 7. Instrumentation for *Duo Chopinesque*

Player 1	orchestra bells, temple blocks, piccolo snare drum
Player 2	chimes, crotales, medium suspended cymbal, two wood blocks, tom-tom
Player 3	xylophone, small suspended cymbal, small brass wind chimes, tambourine, bass drum (shared with player 6)
Player 4	vibraphone, cowbell
Player 5	vibraphone, six concert tom-toms, two brake drums, claves
Player 6	marimba (4.3 octave), bass drum (shared with player 3).
Player 7	marimba (4.3 octave), ratchet
Player 8	marimba (4.3 octave)
Player 9	bass marimba, large suspended cymbal, small gong, bongos
Player 10	four timpani, snare drum, tam-tam, medium suspended cymbal, glass wind chimes

Of the works discussed in this study Michael Hennagin's *Duo Chopinesque* includes one of the largest and most varied collections of percussion instruments within a single work. Although it does not have as many instruments as his later work, *The Phantom Dances*, each player still needs to take extra time to address the set-up and logistical needs for each part. Most of the instruments needed are standard in a large university program. If glass wind chimes are unavailable they can easily be made by suspending pieces of glass from a single piece of wood or other solid material. The

individual parts also give directions for dead strokes by placing a plus sign (+) over the designated notes.

As the title implies, *Duo Chopinesque* is directly linked to the nineteenth-century composer Frederic Chopin. Specifically, the work is based on the Prelude in E-minor, Op. 28, No. 4, for the piano. Hennagin's work is written as a duet or 'duo' between contemporary percussion and compositional techniques and the more traditional nineteenth-century functional approach to melodic and harmonic usage. Throughout the work the two styles play off, overlap, and at times interrupt one another, creating an aural collage of stylistic character and compositional technique.

The form of *Duo Chopinesque* is designed around the complete original Chopin prelude. While Hennagin at times repeats fragments of Chopin's original material, his quotes move through the entire work in their original order. The Chopin prelude is twenty-five measures long and in a simple binary form, while Hennagin's work is much longer and can be divided into numerous subsections. Compared to Chopin's binary form, *Duo Chopinesque* can also be divided into two parts by following the quoted material from Chopin's prelude. The first half of *Duo Chopinesque* is measures 1-87 (including four subsections) and the second half is measures 88-205 (including eight subsections). The score provides rehearsal letters (A-K) that define the twelve subsections. Each section includes quotes from Chopin and has a slightly different character that is realized generally through contemporary rhythmic language and instrumentation.

Within each of these subsections there is a constant dialogue between nineteenth-century traditional style and twentieth-century contemporary techniques.

Melodic and harmonic usage appear in two different formats in this work.

Hennagin complies with Chopin's work by using the same key and many of the same harmonic progressions, however, the score and parts do not include the F# in the key signature. Presumably this is meant to deny the performer and conductor the perception that the work is in a specific key. Accidentals are used throughout, and only in the quoted Chopin material is there a direct sense of tonality. The contemporary side of the work is atonal, using many chromatic lines and tone clusters. The Chopin quotes are spread out and interspersed with the contemporary sections so that typical nineteenth-century cadences and harmonic expectations are usually avoided.

A deeper pitch analysis reveals that the contemporary sections of the work are not completely unrelated to the original Chopin prelude. Hennagin uses two tone rows, taken from the right hand melody of the Chopin prelude, as the basis for many of the contemporary sections of *Duo Chopinesque*. The two tone rows coincide with the two halves of the prelude. The first tone row, B, C, Bb, A, G#, D, E, F, G, and D#, is taken from measures 1-12 of the original prelude, while the second row, B, C, Bb, G, F#, E, D#, D, and A, is from measures 13-25. Hennagin uses fragments and transpositions of these two rows to build and develop many of the chromatic lines and tone clusters heard throughout the work. Many of the contemporary rhythmic motives are also linked to Chopin through

a rhythm matrix based on the harmonic rhythm of the prelude. Hennagin uses the groupings of eight, four, or two (heard as steady eighth notes in Chopin) as rhythmic building blocks for the contemporary interruptions heard throughout the work.

Meter and tempo are generally consistent throughout the work and do not provide much interest or contrast, but the rhythmic language plays an integral part in the stylistic character of the piece. With the exception of the last section (letter K), the meter is generally 4/4 throughout with a tempo marking of quarter note =60. Within this defined pulse, Hennagin explores rhythmic motives that include thirty-second notes, sextuplets, odd groupings, syncopation, polyrhythms, passing over the barline, grace notes, and momentary pauses. The inclusion of hand claps and foot stomps, particularly in the final section, is indicative of the importance of rhythmic and non-pitched textures and colors. Throughout the work most of the Chopin quotes are in a longer, legato, tonal and sustained texture while the interrupting contemporary portions are faster, syncopated, accented and rhythmically colorful.

Duo Chopinesque begins with a solo marimba playing the opening octave pick-up note B from the Chopin prelude. Hennagin places the melody down an octave and twice as slow as Chopin's original. The entire first section is based on this single sustained note. While the first marimba sustains the pitch, the other marimbas add rhythmic flavor with short thirty-second note bursts. In measure 5 the rhythmic motive that defines this

opening section is heard in the temple blocks (figure 27). This motive is a downward moving sextuplet with a short group of three grace notes in front of the sextuplet. The



Figure 27

temple blocks continue this motive but without any metric order as the groupings are heard on various parts of the beat, leaving the listener searching for a sense of meter or pulse. Halfway through the section, the tom-toms begin playing off the temple blocks, adding a thicker texture to the motive. Other instruments heard, seemingly at random, through this opening are suspended cymbals with brushes and metal beaters, glass wind chimes, and gong. The vibraphone adds an open, arpeggiated tone cluster in measure 18 with the notes A#, B, C and C# (figure 28). This grouping of half-steps is taken from the first tone row (the opening right hand melody of the prelude) and throughout the rest of the work half-step tone clusters, like this one, are frequently used.

After a brief pause, the second section begins at letter A (measure 25). The octave B pick-up is heard again, but this time the Chopin harmonic accompaniment joins in

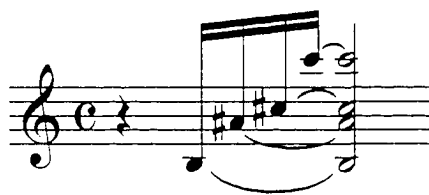
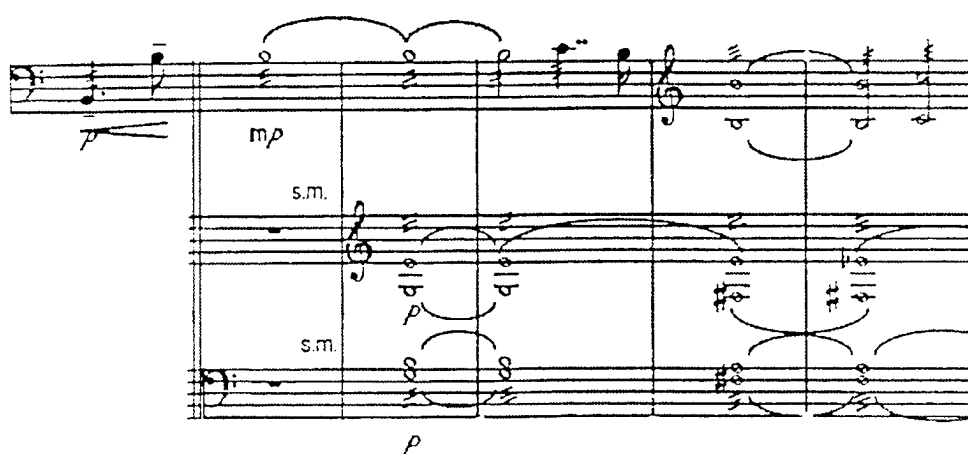


Figure 28

a marimba chorale. The melody line also moves like it does in the original prelude, but at a much slower pace (figure 29). The Chopin melody is interrupted with a brief statement of both the sextuplet motive and the vibraphone tone cluster from the earlier section (using a transposition of the first tone row to F). This only lasts for two measures as Hennagin immediately returns to quoting the prelude in measure 33. With the second interruption two new ideas are introduced. The marimbas suddenly run up the keyboards with an odd grouping of pitches while the xylophone and bells enter with a new rhythm using the same tone cluster from the earlier vibraphone part. This grouping of four half-steps then is heard all at once with a trill in the marimbas before the bells, crotales and vibraphones take over the Chopin quotes in measure 41. Hennagin skillfully uses octave displacement to mask the quoted material as the second section comes to an end.

A snare drum pick-up (with brushes) leads into the third section at letter B (measure 45). An immediate new non-Chopin motive is heard in the marimbas and snare drum (figure 30). This new syncopated and accented motive is based again on a col-



(Hennagin)



(Chopin)

Figure 29

lection of four half-steps (C, Db, D, and Eb), which is also another transposition of pitches from the first tone row. Brief moments of Chopin continue in the metallic voices (figure 31) as Hennagin goes back and forth between the two styles and motives. As before, Hennagin continues to add interesting colors that help support the various motivic statements. In this section he adds tambourine, chimes, and suspended cymbal. In measure 58, Chopin material moves back to the marimbas (figure 32), as a more melodic

Figure 30 displays a musical score for five staves, labeled VI through X. The notation includes various musical symbols such as notes, rests, and dynamic markings. Staff VI features a melody with a *mf* dynamic and a 'dead strokes' marking. Staff VII continues the melody with a *mf* dynamic. Staff VIII shows a *m.m.* (mezzo-modo) marking. Staff IX and X provide accompaniment with a *mf* dynamic. The score is written in a single system with a vertical bar line separating the first and second measures.

Figure 30

Figure 31 (top) shows a musical score for three staves in 2/4 time. The top staff contains a melody with eighth and sixteenth notes. The middle and bottom staves provide accompaniment with chords and eighth notes. The score is written in a single system with a vertical bar line separating the first and second measures.

(Hennagin)

Figure 31 (bottom) shows a musical score for two staves in 2/4 time. The top staff contains a melody with eighth and sixteenth notes. The bottom staff provides a dense accompaniment with chords and eighth notes. The score is written in a single system with a vertical bar line separating the first and second measures.

(Chopin)

Figure 31

quote is heard before the final burst of dissonance in measure 61, which ends on a minor-tenth in the bells and crotales.



(Hennagin)



(Chopin)

Figure 32

At letter C (measure 63), a new motive appears in the bass marimba and snare drum. Rhythmic pulse is defined by a syncopated clave pattern while a disjunct melody is heard in the bells and xylophone (figure 33). Chopin interrupts in measure 67, again in the marimbas, ending with an “ad lib” acceleration that leads back into the bass marimba motive and xylophone melody. This pattern is repeated three times with a final acceleration in all the marimbas, ending with a flurry of pitches in the vibraphone and bells. This ends the first half of both the quotes from Chopin and *Duo Chopinesque*.

In the second half of *Duo Chopinesque* the Chopin quotes become less frequent and more difficult to discern. Letter D (measure 88) begins again with the solo marimba.

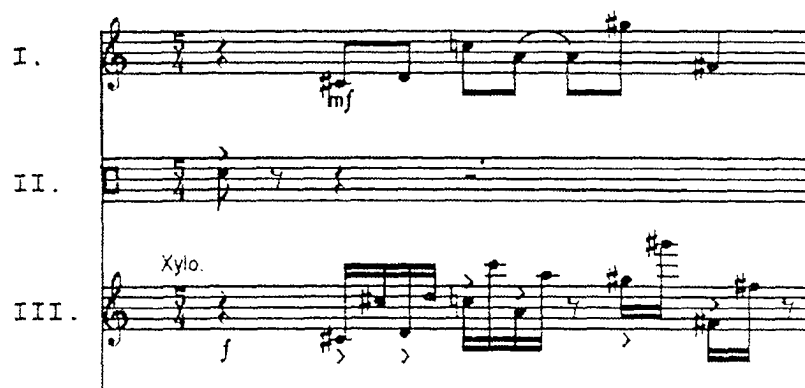


Figure 33

harmonized immediately in the vibraphones together with an echo effect in the crotales. The crotales become the main source of Chopin material while odd rhythmic motives are heard in the marimbas (using pitches from the second tone row) and tambourine, augmented by the piccolo snare drum, timpani, and a clave-like pattern in the first marimba. At letter E (measure 103), the Chopin lines move to the marimbas while another disjunct melody appears in the xylophone and bells. Surrounding this dissonant tune are bursts of energy from the cowbell, tom-toms, wood blocks, and timpani. The marimba line becomes more dissonant and gradually moves away from the Chopin style of writing. Hennagin adds the marking “intense” to the growing marimba chorale as it builds to a final dissonant chord in measure 112.

The next section, letter F (measure 113), includes the most obscure reference to Chopin yet. After a two-measure vibraphone statement, the bells, chimes and xylophone begin a series of “strained” *fortissimo* passages that reflect the harmonies from the

Chopin prelude (figure 34). Between these passages are short fragments of the opening vibraphone statement, rhythmic and dissonant marimba runs, and brief appearances of the opening octave pick-ups from Chopin. These pick-up references, however, are at varying pitch levels and overlap each other so as to obscure any real sense of similarity to Chopin. Additional support through this section comes from the timpani, tam-tam, and bass drum.

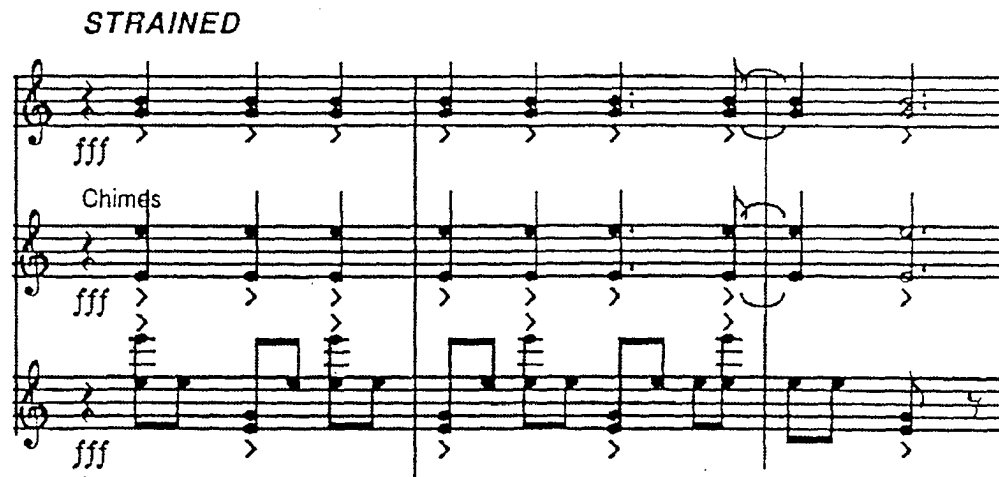


Figure 34

Letter G (measure 129) is centered around thirty-second note passages in the snare drum, bongos, and temple blocks while letter H (measure 137) is built around diminishing harmonies that slightly resemble harmonies from Chopin. Both sections include long marimba lines that come from the opening octave pick-up in the prelude.

At letter G all the marimbas are playing at *fortissimo*, and at letter H only a single low marimba is heard at *mezzo-piano*. Interspersed in letter H also are short rhythmic motives in the tom, tambourine, piccolo snare drum, and timpani. A short interlude takes place in measures 150-157 that transitions from the longer marimba lines to the more rhythmically driven conclusion of the work. Brake drums enter with the timpani at measure 150 as a forecast of the rhythmic, non-pitched finale to come. However, Hennagin allows the marimbas to finish their Chopin-like chorale with a serene moment of tonality cadencing to a pure C-major chord in measure 153. The brake drums interrupt the moment, followed by a ripping cluster of pitches in the metallic voices and then in the marimbas as a straight sixteenth-note pulse surfaces on the dome of a cymbal and the third marimba.

At letter I (measure 158) the rhythmic and syncopated pulse in the marimba becomes the main focus and develops into a driving unison rhythmic motive heard in the marimbas, xylophone, and temple blocks (figure 35). The term “raucous” is marked to clarify the character of the motive. Only slight traces of the Chopin prelude are present in this section with long sustained pitches in the vibraphones and crotales. After a brief pause, letter J (measure 168) returns to a Chopin moment with a soft 4-3 suspension in the marimbas. The moment is short-lived as the metallic voices disturb the chord with a dissonant pitch cluster that turns into short rhythmic motives in the marimbas (with added

foot stomps). The short letter J ends with a sustained E that could briefly be disguised as the end of the work.

The musical score consists of ten staves, labeled I through X. The notation includes various musical symbols and performance instructions:

- Staff I:** Labeled "(foot stamp)". It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *sfz* (sforzando) is placed below the first measure.
- Staff II:** Labeled "II.". It begins with a treble clef and a key signature of one sharp (F#). It contains a half note G4, followed by a half rest, and then a half note A4.
- Staff III:** Labeled "III.". It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *sfz* is placed below the first measure. A bracket labeled "rim" spans the first two measures, and a bracket labeled "nature" spans the last two measures. A dynamic marking of *ff* (fortissimo) is placed below the first measure, and a dynamic marking of *p* (piano) is placed below the last measure.
- Staff IV:** Labeled "IV.". It begins with a treble clef and a key signature of one sharp (F#). It contains a half note G4, followed by a half rest, and then a half note A4. A large oval bracket spans the first two measures.
- Staff V:** Labeled "V.". It begins with a treble clef and a key signature of one sharp (F#). It contains a half note G4, followed by a half rest, and then a half note A4.
- Staff VI:** Labeled "VI.". It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *sfz* is placed below the first measure.
- Staff VII:** Labeled "VII.". It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *sfz* is placed below the first measure.
- Staff VIII:** Labeled "VIII.". It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *sfz* is placed below the first measure.
- Staff IX:** Labeled "IX.". It begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G3, followed by a series of eighth notes: A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. A dynamic marking of *sfz* is placed below the first measure.
- Staff X:** Labeled "X.". It begins with a bass clef and a key signature of one sharp (F#). It contains a half note G3, followed by a half rest, and then a half note A3.

Figure 35

Letter K (measure 175) begins with the sustained E turning into a complete E-minor chord, which is heard as the final E-minor chord of the Chopin prelude. Hennagin immediately counters with an attack in the piccolo snare drum that leads into a rhythmic statement of tom-toms, tambourine, cowbell, snare drum, and foot stomps. The E-minor chord continues with attempts to re-establish itself but the driving rhythmic statements beat it out. Bongos join with thirty-second notes in the second rhythmic statement and the third statement is completed with all foot stomps and hand claps. The final eighteen measures define a rhythmic explosion in odd meters utilizing many of the non-pitched instruments as well as the pitched instruments but in non-melodic ways. The note E appears very softly twice more in the bells and crotales, as an echo of music or a time gone by. Using drums, hand claps and foot stomps a final rhythmic cadence (figure 36) is heard to bring *Duo Chopinesque* to a powerful conclusion.

A strong conductor is needed for *Duo Chopinesque* to control the tempo, distinguish between the classically legato Chopin phrases and the contemporary percussive motives, and provide firm and confident visual cues. The effectiveness of the written polyrhythms and other rhythmic fragments depends completely on tempo control. The composed effect of the entire work (within the confines of quarter note =60) is largely 'out-of-time.' However if the conductor takes liberties with the tempo or timing of entrances then that written effect will be lost. A visual pattern that distinguishes between the Chopin moments and the contemporary ones will help the ensemble in terms of

The musical score consists of ten staves, each representing a different percussion instrument or technique. The staves are labeled as follows: Snare Drum, Hand Claps, Tambourine, Toms, Bass Drum, Hand Claps, Snare Drum, Snare Drum, Choke w/ stick, and Bass. The score is divided into three measures. The first measure shows a variety of rhythmic patterns and dynamics, including 'fff' (fortissimo) and 'mp' (mezzo-piano). The second measure features a 'cresc.' (crescendo) and 'sfz' (sforzando) dynamic. The third measure shows a 'ff' (fortissimo) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as performance instructions like 'choke w/ stick' and 'sfz'.

Figure 36

character and articulation, and provide the audience with an additional visual separation of the two ideas. Obviously there are moments when the two ideas overlap but the skillful conductor will be able to enhance these moments and give direction in terms of

prominence and musical line. Effective visual cues through facial ~~and~~ hand and body gestures are essential in this work because much of the individual material is separated, spaced out over the barline and polyrhythmic. The opening phrase provides an excellent example as the conductor may not want to beat time through the sustained whole-notes. Instead careful visual contact with the temple blocks, marimbas, and vibraphone will coordinate correct entrances and visually enhance the opening of the work. The conductor cannot however cue everything so a careful selection process must take place within the score. Many entrances, like the tapered marimba parts in measure 12, will need only one cue rather than multiple separate ones. Other parts may also not need specific visual direction if they can follow an audible cue from elsewhere in the ensemble (measures 64-65, players 1-4 follow entrance of bass marimba and snare drum).

A conductor's interpretation of *Duo Chopinesque* should be firmly oriented around presenting a collage, discussion, or competition of traditional romanticism and contemporary percussion and compositional techniques. At the heart of traditional romanticism (in relation to this work) is the Chopin Piano Prelude, Opus 28, No. 4. It is important for the percussion ensemble conductor to study, analyze, listen to, and become intimately familiar with this original work (remembering that this entire prelude from beginning to end is interwoven into *Duo Chopinesque*). The second step is to then identify all references, direct and indirect, to the Chopin prelude within Hennagin's composition. Some are obvious (the opening pick-up notes) and some are cleverly

disguised using intervallic inversions, varying instruments and altered rhythms. It is also important to recognize the relevance of pitch and rhythmic order in the non-Chopin segments as they too, through tone rows and harmonic rhythmic groupings, are linked to the original Chopin prelude.

Once Chopin is completely identified the surrounding contemporary motives can come to life and be mixed in with the established traditional concepts. Many of these motivic ideas have their own unique character but discretion should be applied so that these ideas do not overshadow Chopin too soon in the work. Throughout most of the work, Chopin should be the dominant characteristic with the contemporary motives gradually gaining strength. It is not until the very end that the contemporary style completely takes over with only the softest echo of Chopin's final E-minor chord being present.

Michael Hennagin is the only composer selected in this study who is not living at this time. Born in 1936, Hennagin passed away in 1993 after receiving numerous awards, composing for multiple performance mediums including film, television, and stage, and serving as Professor of Composition at the University of Oklahoma. Currently the only recording of *Duo Chopinesque* is available on the CD *Laser Woodcuts* by the University of Oklahoma Percussion Ensemble. Michael Hennagin also wrote the large ensemble work *The Phantom Dances*, which was also identified and discussed in this study.

The Palace of Nine Perfections

The Palace of Nine Perfections, by Eric Ewazen, was commissioned by the University of Oklahoma Percussion Orchestra and published by the OU Percussion Press in 2001. It was premiered by the University of Oklahoma Percussion Orchestra, under the direction of Richard Gipson, in April 2000 in Norman, Oklahoma. The score includes notes from the composer that describe the programmatic inspiration for the work (see appendix 2). The work is written for ten players and is approximately twenty-three minutes long. The instrumentation for this work appears in table 8.

Table 8. Instrumentation for *The Palace of Nine Perfections*

Player 1	glockenspiel, chimes, xylophone, crotales
Player 2	vibraphone (with 4 mallets)
Player 3	vibraphone (with 4 mallets)
Player 4	marimba (4.3 octave with 4 mallets)
Player 5	marimba (4.3 octave with 4 mallets)
Player 6	marimba (4.3 octave with 4 mallets)
Player 7	bass marimba (with 4 mallets)
Player 8	timpani
Player 9	gong, temple blocks, four suspended cymbals, bell tree
Player 10	four tom-toms, bass drum, snare drum

The instrumentation is designed around a large keyboard ensemble with timpani and light use of non-pitched percussion. The composer fully integrates each instrument color into the ensemble as a whole and does not usually separate between metallic, wood,

and membrane voices. The percussion instruments are generally used for color and effect and are not functional in the melodic, harmonic, and formal progression of the work. However, Ewazen's choice of non-pitched color is critical to the Chinese or Asian character of the work. A specific example of this Asian character is heard with the temple blocks in the opening processional march.

The Palace of Nine Perfections is a three-movement work inspired by a seventeenth-century painting by Yuan Chiang. This painting, on twelve adjacent hanging scrolls in the Metropolitan Museum of Art (New York City), depicts specific scenes that are represented in each individual movement. While the work as a whole is based on traditional functional harmony, the overall form of each movement does not fit into typical classical forms. The best approach is to look at each movement separately and identify the various sections for each.

The first movement, entitled *Procession of the Emperor K'ang-his*, depicts a royal procession that "consists of advance soldiers on horseback followed by a parade of dignitaries in fine and elaborate robes." The movement is approximately seven and a half minutes long and contains two main musical sections. The first (A, measures 1-41) is in 4/4, marked *Moderato*, and based on a slow processional march. The second section (B, measures 42-141) is in 9/8, marked *Allegro Molto*, and is a sharp contrast to the first. A third section (C, measures 142-185) serves as an interlude. It is in 4/4, but with a tempo halfway between the opening march and the rapid B section. The final section of the

movement returns to A but with a B section. The entire movement may then be labeled ABCA(aba) or simply ABA¹ taking the interlude into account.

The second movement, entitled *Through Valleys of Mist*, depicts the “palace nestled among mist-filled valleys” from the painting. It is approximately eight minutes long and almost completely through-composed, with only a minimal return to the opening section at the end of the movement. The movement contains four large sections and may be labeled ABCDA¹. The tempo remains constant as each section develops a different aspect of the overall mysterious quality upon which the entire movement is based.

The third and last movement is entitled *Past Mountain Cliffs to the Paradises of the Immortals*, and depicts “the fantasy palace itself (home of the Paradises of the Immortals), which is a fantastic building, set amidst the rocky cliffs, awe-inspiring.”⁴³ It is approximately seven and a half minutes long and presents two basic musical ideas. The first is fast and rhythmic with the second long and lyrical. While the entire movement separates, blends, and weaves these two ideas together, there are still clear sectional borders that can be defined. The first section (A, measures 1-79) is in 4/4 and labeled *Allegro Risoluto*, while the second section (B, measures 80-183) is in 12/8, labeled *Allegro Molto* (faster than the previous section). At the end of the movement a portion of

⁴³ Eric Ewazen, *The Palace of Nine Perfections* (Norman, OK: OU Percussion Press, 2001), program notes.

A returns, then a portion of A from the first movement, followed finally with a return to B (from the third movement).

The melodic and harmonic structure of *The Palace of Nine Perfections* is crucial to the work as the ensemble consists almost entirely of pitched percussion. The language is functional, using triads, seventh chords, tonic/dominant relationships, and various scales, modes, and tonalities, but the order and progression of these musical elements does not represent traditional classical writing. Instead of establishing a few central key areas with definitive cadencial points, Ewazen moves through multiple key and tonal areas seemingly at random. The writing, is of course, not at all random but the fluidity and quickness used in changing chords, tonality, and key areas certainly is nontraditional. This approach leaves the listener without a definitive tonic, but at the same the work is most assuredly tonal. This piece is also littered with non-chordal perfect fourths, fifths, thirds, and sixths. The consistent use of these intervals brings an Asian melodic and harmonic quality to the work.

Ewazen's use of meter and rhythm is generally simple and within the typical confines of the given time signature. There is some use of syncopation, specifically in the third movement, but in general Ewazen does not use polyrhythms, odd meters, or extensive syncopation in this work. Tempo is not specifically defined with metronome markings, but general tempo indications are present at the beginning of each movement and at significant sectional changes. Tempo is a performance factor, however, specifi-

cally in the first and third movements, as Ewazen writes extensive eighth-note triplet passages in the fast compound meters of 9/8 and 12/8. Multiple mallets (three or four) must be employed by the performers to assist in successfully navigating these challenging passages.

The first movement of *The Palace of Nine Perfections* is subtitled *Procession of the Emperor K'ang-hsi*. As the title implies, this movement represents a musical depiction of a royal procession, march, or parade. The movement begins in Gb with a heavy march pulse in the timpani and bass marimba. In the third measure, a sustained open fourth in marimba 3 enters along with a sixteenth-note motive in the temple blocks. This temple block motive, along with the gong and low tom-toms, adds a distinctly Asian quality to this opening setting (figure 37). The main theme enters in measure 5 with the



Figure 37

chimes and vibraphones, while the marimbas add rhythmic color and texture using the Gb-lydian mode. This theme, which also suggests the lydian mode, is simple and stately with a majestic royal quality to it. At measure 13 the first major tonality is heard with an F⁷ chord. As the forward motion leans on the half-note pulse, a second short melodic line enters in the glockenspiel and marimba outlining the F-minor mode. Ewazen then returns to the stately march in measure 17, but now in A-minor with a thicker rhythmic texture in the lower marimbas. The note A becomes the dominant to D-major as the melody enters in measure 21. Using the lowered 7th (C natural), this melody has a mixolydian flavor to it. A sudden and dark move to E, with a melodic line in the phrygian mode, occurs in measures 23-24. E moves to Eb as the next two measures use fast, scalar, pentatonic runs over an Eb open fifth pedal (figure 38). This gradual softening of the texture continues in the next four measures moving through Db and then C. The last two measures of this passage (29-30) bring back the earlier temple block motive hinting at a return to the opening march. The processional material does return but now it is used to structure a long, dramatic, and intense building to a faster and more fluid middle section of the work. This passage moves through a number of different tonalities, ultimately landing on B in measures 38-41. B becomes the dominant as the intensity, tempo, and dynamics frantically increase while moving to the *Allegro Molto* at measure 42.

Measures 42-141 are in a fast 9/8 (conducted in one), and are in sharp contrast to the opening procession. Ewazen states that this section uses rapid, spinning gestures to

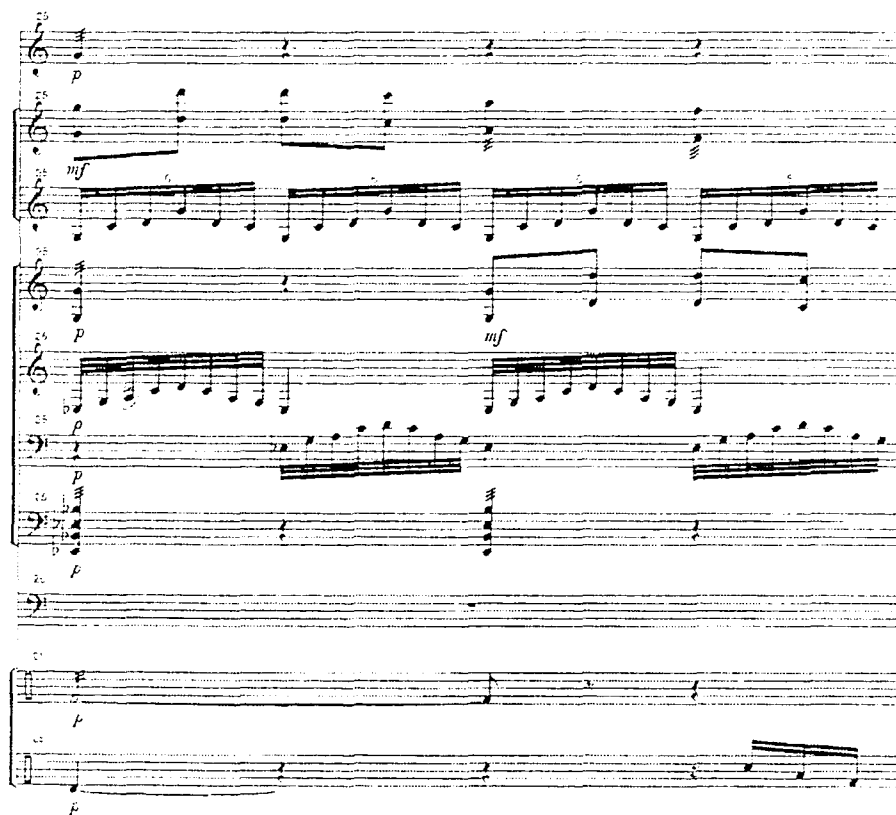


Figure 38

represent horses in full gallop.⁴⁴ These gestures include fast moving dotted quarter-note melodic lines surrounded by rapid eighth-note triplet arpeggiated patterns (figure 39).

The entire section moves quickly through a variety of tonic/dominant relationships, tonal areas, and modes including E-dorian, Db-lydian, C-mixolydian, and C-lydian. The multiple tonal centers include E, Db, Bb, Ab, Cb, F, C, G, and G#. Since many of these tonal centers are short-lived and overlap, Ewazen uses a number of enharmonic tones and common notes/chords to move from one area to the next. Numerous suspensions (spe-

⁴⁴ Ibid.

The image shows a musical score for Figure 39, which is a complex orchestral arrangement. It consists of multiple staves, likely representing different instruments or voices. The notation is dense, featuring many notes and rests across several measures. Dynamic markings such as 'gluck', 'f', 'sf', and 'p' are visible, indicating changes in volume and articulation. The score is written in a standard musical notation style, with clefs, key signatures, and time signatures.

Figure 39

cifically 4-3) are also used to change chords and tonalities but also to simply enhance the harmonic texture. New instrument voices heard through this section include the snare drum, xylophone, bell tree, and many suspended cymbal colors. While lacking in a traditional, or functional, formal design, this section is a flurry of energy and excitement as the music literally flies through the multiple lines and chord progressions, adequately depicting horses racing at full gallop.

A third section begins at measure 142 as the meter slows into 4/4 (felt in two, or twice as fast as the opening march) and the ensemble dynamic drops to *piano* (figure 40). Beginning in E-dorian, the music again moves through a number of varying tonal and modal areas. A distinctly major quality becomes apparent at measure 156 as Ewazen

Figure 40

moves between D and B-major with sequenced thirds and sixths in the higher voices.

The D also functions as the dominant leading into G-major at measure 162 (figure 41).

After a *subito piano*, the next twenty-four measures serve as both a transition and a long crescendo into the final section of the movement. Moving through G, Eb, F#, D, and B with chordal statements as well as arpeggiated runs, Ewazen ultimately lands on Db in measure 182. Using scalar lines in the lydian mode over an open Db pedal, this chord becomes a strong dominant that resolves back to Gb with the dramatic return of the opening march. This section serves as a brief interlude to the two programmatic ideas

1. 160 chimes

2. 160 sub. p

3. 160 sub. p

4. 160 sub. p

5. 160 sub. p

6. 160 sub. p

7. 160 sub. p

Figure 41

established in this movement. Musically it suggests qualities from both ideas and works as an effective transition out of the racing 9/8 into the stately and majestic march.

The final section of the first movement (measures 186-234) serves as the closing of the movement but also as a summary of the previous material. After the dramatic crescendo in Db (from the previous section), the closing begins in Gb with an exact repetition of the opening march (measures 3-12). In measure 196 Ewazen shifts up a whole step (from Bb to C) to prepare for both the sudden return of the 9/8 but also for the

final tonality of the movement. With no musical preparation, the 9/8 returns suddenly at measure 201. As before, this rapid moving material moves through a series of tonalities and modal areas. However, here it also incorporates a sequence of *subito piano* crescendos that dynamically anticipate the coming of the final march. After a dramatic held chord (stacked fourths over E) in measure 227, the final march statement arrives in G and finishes the first movement in the same stately manner in which it began.

The second movement, entitled *Through Valleys of Mist*, musically represents the mist-filled valleys surrounding the palace in the painting.⁴⁵ The first section of the movement begins with a slow half-note pulse alternating between open fifths on C# and A in the vibraphones and a repeating C# chime on the first beat of each measure (figure 42). A dark and mysterious marimba melody in C#-minor enters in the third measure. The



Figure 42

⁴⁵ Ibid.

texture becomes still darker as the lower marimbas pedal an open fifth on F# in measures 7-8. Following a brief return to the half-note C# and A, the music moves to a sustained G-major chord in measure 11. The metallic voices play a second melody over this thick and rich marimba sustain that then moves through G-major, E-minor, and C-major before returning to the earlier half-note motion, now on G and Eb. As the first melody returns in measure 19, a second counter line adds an echoing melodic element in the second vibraphone. An eerie transition featuring odd rhythms and grace notes moves the tonality to G# before the last melodic statement is traded between marimba 1 and vibraphone 1 through measure 40.

The second section of this movement (measures 41-62) begins with a low marimba eighth-note pulse centered around F# and includes surrounding color in the timpani, glockenspiel, and snare drum and polyrhythmic fragments in the vibraphone and secondary marimbas. A new melody (measure 43) is traded between marimba 1 and the vibraphone/glockenspiel. This melody is immediately disturbing with an F-natural that conflicts with the F# in the lower voices (figure 43). This texture continues to thicken and develop as the melodic lines overlap and the surrounding colors become heavier and more frequent. With a written breathmark, the section ends abruptly at measure 62.

The texture immediately lightens in measure 63 with only the marimbas continuing with new material. The top two voices double a new melody in octaves while the

The musical score for Figure 43 spans measures 43 to 45. It is written for six staves. The first two staves (treble clef) and the third staff (bass clef) begin at measure 43. The fourth staff (bass clef) begins at measure 42. The fifth staff (bass clef) begins at measure 41. The sixth staff (bass clef) begins at measure 40. The score includes dynamics such as *mp*, *mf*, *p*, and *pp*. There are also articulation marks like accents and slurs. The notation includes various note values, rests, and fingerings (e.g., 3, 6, 3).

Figure 43

bass marimba sustains open fifths on A. Rhythmic interest is developed in marimba 3 by adding sixteenth-note arpeggiated lines that surround the melodic movement. The tonality moves from A to F# to D before a sudden *sforzando* occurs in measure 69. Centered on F#, measures 69-70 move diatonically up the F#-minor scale in what appears to

be a potentially climactic moment in the piece (figure 44). However, this moment (rhythmically unsettling in 6/4) is used only in preparation for the real climax three

The image displays a musical score for Figure 44, consisting of ten staves. The notation is in 6/4 time, indicated by the '6' over the '4' in the first staff. The key signature is one sharp (F#), shown by the sharp sign on the F line of the first staff. The score begins with a measure marked '69' and a dynamic marking of *sfz p*. The first three staves show a complex melodic line with various intervals and a final measure marked '5'. The fourth staff continues the melodic line, also marked '5'. The fifth staff shows a melodic line with a final measure marked '5'. The sixth staff shows a melodic line with a final measure marked '5'. The seventh staff shows a melodic line with a final measure marked '5'. The eighth staff shows a melodic line with a final measure marked '5'. The ninth staff shows a melodic line with a final measure marked '5'. The tenth staff shows a melodic line with a final measure marked '5'. The score includes various dynamic markings: *sfz p* (fortissimo piano), *mp* (mezzo-piano), and *p* (piano). The notation includes various musical symbols such as notes, rests, and accidentals.

Figure 44

measures later. In measure 73 the highly emotional climax of the movement arrives, felt through *fortissimo* octaves in all the upper voices playing a quarter note based melody over sustained major and minor chords in the lower voices. Sixteenth-note runs in marimba 2 and vibraphone 2 add rhythmic interest and energetic support to the moment. The high point continues through measure 79 when the music suddenly and abruptly drops to a *piano* dynamic level. Over a lighter texture, a short fragmented and slightly chromatic melodic line is heard in the vibraphone. This uncertain melody lengthens as both the vibraphones take it over and slowly fade into the higher range of the instrument. In measure 83 this emotionally draining section comes to a quiet F-major close.

With flowing and distant musical lines, measures 84-99 have a completely different character than the previous sections of the movement. At *pianissimo* and with running thirty-second notes in two marimbas and vibraphone, steady quarter notes outline the melodic movement in marimba 3 and vibraphone 1 (figure 45). Moving generally between F#-minor and D-major these short melodic phrases repeat over a gradual growth in texture through added bass lines, extended ranges, percussion colors, dynamic swells, and harmonic suspensions. The most prominent suspension (heard also in the first movement) is the 4-3 suspension in the last F#-major cadence that builds into measure 100. At measure 100 the texture lightens significantly but the dynamics rise to *forte*. The thirty-second note runs switch to sextuplets while a melodic variation of the first theme appears in the vibraphones. As expected, Ewazen moves through a number of varying chords

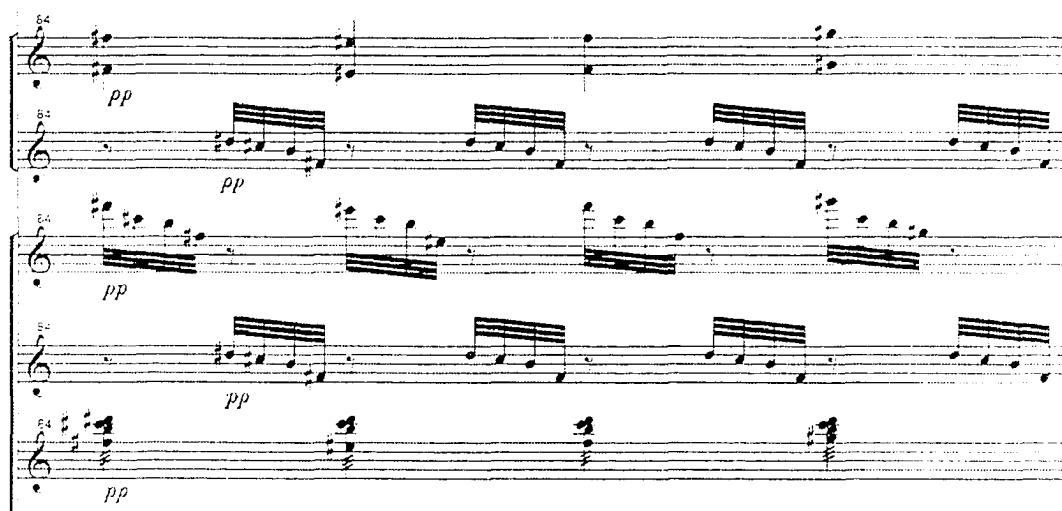


Figure 45

before arriving in D-major at measure 108. Following this D-major chord six measures move through $A\flat^7$ and $B\flat^7$ chords over an $F\sharp$ pedal. The rhythmic grouping of five's in the vibraphone and marimba 3 add uncertainty to these transitional measures.

The final section of the movement returns to the mysterious opening material but now with the fifths on $F\sharp$ and D. The vibraphones again play the first theme but now it fades away as the movement comes to a close. The final chord is an $F\sharp$ -minor chord in all voices that slightly swells from *pianissimo* to *piano*.

The third and final movement of *The Palace of Nine Perfections* is subtitled *Past Mountain Cliffs to the Paradises of the Immortals*. The composer states this movement should be intense and dramatic, representing the exciting and awe-inspiring vision of the

fantastic palace set amidst rocky cliffs.⁴⁶ Throughout the movement two emotional states are depicted in the music, one driving and rhythmic (possibly symbolizing the rocky cliffs) with the other long and majestic (representing the awe-inspiring palace vision). These two states do not necessarily work in conflict with each other but rather work together to present the complete vision or musical picture.

The movement begins with an energetic rhythmic statement centered around the note B in all keyboards (figure 46). The motive has two parts, the first a unison eighth-note statement followed by a sixteenth-note syncopated passage. The unison syncopated and sixteenth note-based figure suggests the B-phrygian mode before centering around an A⁷ chord in measure 4. The harmony moves to Eb (with a chromatic line in the metallic voices) and then G# as a short repeat of the opening statement is heard. In measure 10 a sudden drop to *piano* emphasizes the first appearance of a more legato melodic line, heard here with separated quarter notes in the glockenspiel and vibraphones. Sixteenth-note marimba passages suggest the lydian mode and continue a rhythmic vitality to the music. The harmony is a D-major chord which crescendos to B-major in measure 12. Using only the vibraphones, the rhythmic motive returns in measure 12 with a much lighter texture. A legato quality returns in measures 15-18 and moves through Ab and Db with two separate melodic lines in the metallic voices and the lower marimbas (figure

⁴⁶ Ibid.

The image displays a musical score for a percussion ensemble, specifically for xylophone and marimba. The score is organized into ten staves, each beginning with the tempo marking 'Allegro Risoluto' and the dynamic marking 'f' (forte). The first staff is labeled 'xylophone'. The subsequent staves are for marimbas, with the first five staves using treble clefs and the last five using bass clefs. The music consists of continuous sixteenth-note passages, creating a sense of forward momentum. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, all set against a 4/4 time signature.

Figure 46

47). The upper marimbas again continue sixteenth-note passages for forward momentum. The rhythmic motive returns in measures 19-23 over G and E respectively,

The second statement, in E, is interesting with its two repeated five beat phrases of the syncopated material. Ewazen moves again to a slightly softer, more delicate and

The image shows a musical score for measures 15 and 16. It consists of six staves. The first three staves are in treble clef, and the last three are in bass clef. Each staff begins with a measure number (15 or 16) and a dynamic marking 'sub. p'. The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The score is written in a standard musical notation style with a key signature of one flat.

Figure 47

legato area in measure 24 trading a variation of the rhythmic eighth-note motive with a half-note legato line. The legato line becomes the dominant voice as a new melody enters in measure 28 in the metallic voices, while marimba 1 plays a sixteenth-note passage and the other marimbas sustain triadic chords. Rhythmic energy returns again in measure 33 but this time with individual mixolydian lines between the eighth-note motives. Another sudden *piano* occurs in measure 35 as the harmony moves to B-major and then gradually into a pentatonic mode. Measures 39-49 continue a long, legato

feeling centered around the pentatonic scale. Over continued triadic chords, the vibraphones play sixteenth-note lines while the upper marimbas play a legato melodic line that hints at the march theme from the first movement. A unison Eb interrupts the legato quality with a new rhythmic motive in measure 50 (figure 48). This motive repeats and develops through measure 56 before new legato material is introduced. After a four-measure chordal interlude, a trading of rhythmic energy with legato half notes takes place



Figure 48

in measures 61-64 over D-major. The rhythmic energy prevails in measure 65 with a return to Eb followed by a dominant building (measures 67-68) from B to E. The last rhythmic explosion (measure 69) repeats the opening material but now over the note E. At measure 75 a sudden drop to *piano* moves toward a legato passage. A sudden interruption in measure 79 breaks up the passage and takes the movement into a completely new direction (figure 49).

The image displays a musical score for measures 79 through 82, marked 'Allegro Molto'. The score is arranged in eight staves. Measures 79 and 80 are marked with a forte (*f*) dynamic. In measure 81, the dynamics shift to mezzo-piano (*mp*) for the lower staves and piano (*p*) for the upper staves. Measure 82 continues with the piano (*p*) dynamic across all staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, indicating a complex rhythmic texture.

Figure 49

The second section of this movement is in a faster 12/8 time, not unlike the rapid 9/8 section of the first movement. The contrast of rhythmic motives and legato lines also continues through this development-like section. Tonality is immediately established with triplet-based fifths in the lower marimbas and scalar triplet lines in the vibraphones and upper marimbas. The tonal area begins in A then moves through C and B before resting in E-minor in measure 90. An energetic melody (figure 50) appears over the minor tonality (established with continuing triplet lines in the middle marimbas) while the vibraphones play in octaves. Crotales add color as the melody develops and grows through the next ten measures. A legato quality dominates in measures 100-119 with sustained chords (beginning in D-major) in the bass marimba, triplet lines in the middle voices, and a new expressive melodic line (figure 51) in the vibraphones and marimba 2.



Figure 50



Figure 51

In measure 110 percussion voices add rhythmic color and interest as the tune moves up into the glockenspiel. The vibraphones thicken the texture with eighth-note and triplet passages. The section ends on a dramatic unison F#-major chord in measure 119.

A return to the first, more rhythmic, 12/8 idea appears in measure 120 in B, then D and C#. A new legato texture is established in measure 130 with stacked fourths (B-E, C#-F# and E-A, F#-B) under a pentatonic triplet line in the vibraphones. A soft melody in F#-minor appears in measure 132 in the glockenspiel and marimbas (figure 52). This melody, a variation of the melody from measure 90, moves completely into the metallic voices in measure 137, with a more stable F#-minor being established in the accompaniment. Measures 142 and 143 provide a rhythmic transition in C#, using off-beat eighth notes moving up the scale in thirds.

A new legato melody enters in measure 144 in the vibraphones, crotales, and upper marimbas while the lower marimbas play a Bb triplet arpeggio (as before this melodic line also suggests remnants of the first movement). This melody has trouble starting as a second iteration of the C# rhythmic transition is heard in measures 146-147. The melody resumes again in measure 148, and this time succeeds, but now in D-major instead of Bb. Two seventh chords (G#⁷ and Bb⁷) are sustained as a dramatic ending in measures 154-155 but also serve as a dominant into Eb for the next entrance.

The image shows a musical score for measures 132 and 133. It consists of seven staves. The top staff is for a glockenspiel, marked 'glock.' and 'mp'. It contains a melodic line with eighth and quarter notes. The second staff is for a marimba, also marked 'mp', with a similar melodic line. The third staff is for another marimba, marked 'mp', with a similar melodic line. The fourth staff is for a piano, marked 'mp', with a melodic line. The fifth staff is for another piano, marked 'mp', with a melodic line. The sixth staff is for a piano, marked 'mp', with a melodic line. The seventh staff is for a piano, marked 'mp', with a melodic line. The score is in 4/4 time and features a key signature of one sharp (F#).

Figure 52

A trading of rhythmic triplet marimba patterns and legato dotted quarter-note metallic lines occurs in measures 156-165. The harmony in this passage moves through Eb, B, and G#. In measure 166 Ewazen stays in G# as the marimbas continue their triplet patterns while the metallic voices lengthen their line into dotted half notes. The metallic voices land on Bb and the marimbas take over the dotted quarter-note figure in measures 168-169. The earlier rhythmic transition (measures 142-143) returns now in Eb, and as before, the melodic line requires two attempts to start. A sustained Bb chord ends the section and serves as the dominant moving into Eb and a return to 4/4 time.

The Eb unison also heard in measure 50 returns the movement to 4/4 in measure 184 in the original tempo. Measures 50-67 are repeated here but this time instead of returning to the opening rhythmic motive the passage cadences with a long D⁷ fermata in measure 202. D⁷ acts as the dominant to G as Ewazen surprises the listener with a short reminder of the first movement (measures 203-209, figure 53). The opening march

The musical score for Figure 53, measures 202-209, is presented across 10 staves. Each staff begins with a measure marked '202' and 'molto rit.' (molto ritardando), followed by a measure marked 'Maestoso' and 'ff' (fortissimo). The music is in 4/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The key signature has one flat (Bb). The score is a short reminder of the first movement.

Figure 53

returns for seven measures and ends in F-major after a sudden drop to *piano*. The final section of the movement returns to 12/8 in A-major and includes a flurry of rhythmic triplet activity combined with long legato phrases that build and develop until the final closing A-major chord in measure 231.

The Palace of Nine Perfections is a percussion work that more closely resembles a composition for classical chamber orchestra rather than for the typical contemporary percussion ensemble. The three-movement design, with a length of twenty-three minutes, is a traditional format heard throughout Western musical history. The work was influenced by Asian (specifically Chinese) artwork and at times uses and reflects musical styles and tonalities from Eastern cultures. Ewazen does not generally separate the sound textures into metallic voices, woods, and membranes (as many percussion ensemble works do) but instead fully integrates each voice into a thick and richly textured orchestration. The musical line, direction, and nuances are deeply rooted in the score and not as blatantly obvious as in many percussion ensemble works. That being said, the conductor must approach this work as a classical orchestral conductor, with a deep and thorough knowledge of the score and the developed technique to lead the ensemble in musical line, articulation, and expression.

In the first movement technical and interpretive consideration should be given to both tempo and stylistic design. The opening march should have a weighted or heavy feel that symbolizes the importance of a royal procession. The dynamic effect of the first

twenty-three measures should also imitate a procession beginning ‘off in the distance’ which gradually approaches the listener. The middle section, in contrast to the march, should be light and fluid. Speed dictates the character rather than dynamic weight. Therefore *fortissimo* dynamics may need to be reduced for rhythmic and pitch clarity to emerge. This fast middle section should be conducted in one rather than a fast three. As the tempo is established, the conductor then may concentrate on line and direction rather than simple time-keeping.

Many of the phrases are in two or four-measure groupings and should be conducted accordingly. Pulse remains constant as the downbeat becomes the half note in measure 142. As before, once tempo is established, the line and direction (also over multiple measures) may become the conductor’s focus. The last section returns to the heavy march with a short interruption by the 9/8. There is a pinnacle moment in measure 227 where a slightly longer beat two can effectively end the 9/8 interlude while providing great anticipation for the final march statement’s return.

The second movement provides the conductor with more expressive opportunity than any other movement or work discussed in this study. As the title implies (*Through Valleys of Mist*), this movement is a dark, mysterious and wondrous musical journey. Many of the themes and motives appear and disappear as physical objects might fade in and out of a fog-covered street. Every detail including the opening half notes, the bell tree glissandos, the snare drum sextuplets, the marimba thirty-second notes as well as the

prominent luxurious melodies and harmonies, should have a specific and identified musical direction. At the same time the experienced conductor should use discretion to not ‘overplay’ excessive interpretive design. A proper balance of allowing what is on the page to happen naturally with director/ensemble interpretation will result in a highly emotional and moving musical experience that goes far beyond most of the present day percussion ensemble literature.

The third movement is a robust and energetic finale that presents driving and rhythmic motives as well as long and majestic melodic lines. Ewazen uses the term “awe-inspiring” to describe the visual state of viewing the fantasy palace.⁴⁷ This is an excellent term for the conductor to use as a focus to his musical interpretation. After the mysterious and meditative second movement, the opening of the third movement immediately jars the listener into a fast-paced, rhythmically exciting emotional state. The conductor needs to attack this movement and give to the ensemble the visual intensity needed for the correct reaction. However, as in the first movement, energy and intensity do not necessarily translate into volume. While at *forte* this intense opening should be rhythmically articulate rather than excessively loud. As the movement continues, the difficulty for the conductor will be how to continue this level of energy and intensity, particularly through the longer legato passages (for example measures 15-18, 24-32 or

⁴⁷ Ibid.

39-49). As in Manslanka's *Crown of Thorns*, Ewazen writes many long expressive lines over a driving rhythmic pulse (much of the 12/8 in this movement has this texture). The conductor should show the legato qualities with hand gestures while at the same time using body language and facial expression to reflect the intense mood and character of the movement. Allowing the energy to continue and project through the many expressive lines combined with the driving rhythmic motives (of the opening) will give this movement the awe-inspiring vision it is meant to portray.

Eric Ewazen is an established composer in all genres who has been on the faculty of the Juilliard School since 1980. He has won numerous composition awards, and leading orchestras, chamber groups, and soloists throughout the world have commissioned and performed his works. A commercial recording of *The Palace of Nine Perfections* by the University of Oklahoma Percussion Ensemble under the direction of Richard Gipson is scheduled for release by Resonator Records in 2003. Other compositions by Eric Ewazen for percussion include *Concerto for Marimba and String Orchestra* and *Northern Lights* for solo marimba.

The Phantom Dances

The Phantom Dances, by Michael Hennagin, was commissioned by the University of Oklahoma Percussion Ensemble and published by the OU Percussion Press in 1990. It was premiered by the University of Oklahoma Percussion Ensemble, under the

direction of Richard Gipson, at the 1990 PASIC in Philadelphia, Pennsylvania. The score includes rehearsal and performance notes as well as Walt Whitman's poem *Hast Never Come to Thee an Hour* which provided inspiration for the work (see appendix 2). The short poem appears in the performance notes with additional comments inserted by the composer. The work is written for twelve players and is approximately twelve minutes long. The instrumentation for this work appears in table 9.

Table 9. Instrumentation for *The Phantom Dances*

Player 1	snare drum, orchestra bells, sandpaper blocks, castanets
Player 2	eight roto-toms, two cowbells, tambourine, crotales, mark tree, small suspended cymbal
Player 3	chimes, snare drum, maracas
Player 4	xylophone, two wood blocks
Player 5	xylophone, piccolo snare drum
Player 6	small gong, snare drum, vibraphone, bongos, slapstick
Player 7	tam-tam, vibraphone, tambourine, triangle, large suspended cymbal, five concert tom-toms, medium gong
Player 8	marimba, two brake drums, sleigh bells
Player 9	temple blocks, marimba, claves
Player 10	crash cymbals
Player 11	bass drum
Player 12	five timpani, guiro, field drum, vibraslap

Of the works analyzed in this study, *The Phantom Dances*, along with Hennagin's *Duo Chopinesque*, includes one of the largest and most varied collections of percussion instruments within a single work. The inherent difficulty of such works is that each

performer must play a variety of different instruments at one time. Therefore it is necessary for both the conductor and individual players to take substantial time to study and develop a logistical performance plan. This plan should include where the instruments are positioned (individually for each player and within the ensemble as a whole), multiple copies of music for different music stands and any page turns, as well as how to use, identify, and switch to different mallets and sticks as needed. While many percussionists substitute concert toms for roto-toms, the specific pitches in the roto-tom part are relevant and important for the melodic and harmonic progression of the work. That being said, it is important that working roto-toms be acquired for a quality performance of this piece.

Hennagin's performance notes also detail some of the special notation techniques used in *The Phantom Dances*. Two types of notes, both written with stems up in the space above the top line of the staff, are particularly important to the structure of the piece. "Phantom" gestures, which are performed silently with mallets, are represented by an 'x' notehead. The composer states that "the gestures should not be dramatically overstated, but should rather be visually deceptive by 'blending' in with the audible gestures and with the same intensity and spirit of the moment."⁴⁸ A regular notehead represents an

⁴⁸ Michael Hennagin, *The Phantom Dances* (Norman, OK: OU Percussion Press, 1990), program notes.

audible rhythmic figure played by clicking together the mallets or sticks being used at the time. These “phantom” stick clicks should also be struck with the same intensity and spirit of the moment. These “phantom” effects represent an emerging and increasing visual experience as the phantom “rises, and dances” with the performers, while at the same time the aural experience diminishes towards the end of the work, finally ending in silence.

The Phantom Dances does not use a traditional approach to form. Hennagin states that the work is based on a series of two-phrase segments that conclude with two different beat patterns.⁴⁹ These phrase segments are repeated throughout the work but without any specific representation of formal, melodic, harmonic, or rhythmic function. However, based on texture and motivic development, nine large sections can be identified within the work. These sections range from a short eight-measure climax in the middle of the work to longer sections that vary from twenty-five to eighty-five measures. Most of these sections can be identified by a dramatic thinning of the texture which then builds into a complex over-layering of multiple motives before thinning again for the following section. This work appears to be mathematically designed, not unlike other twentieth-century compositions, rather than built around traditional musical forms. Hennagin also states that “the entire formal design is superimposed backwards simultaneously with the

⁴⁹ Ibid.

forward version.”⁵⁰ This palindrome is seen and heard as the audible experience moves forward and the visual experience works in reverse.

As this entire work is based more on mathematical principles and rhythmically oriented motives rather than traditional approaches to functional harmony, its melodic and harmonic functions are limited. Many of the pitched parts are heard simply as repeated notes (for example, the opening xylophone motive) rather than as a moving melodic line. Chords and functional harmony are almost non-existent as Hennagin instead uses tone clusters to thicken various motives and textures.

The metric and rhythmic language is the fundamental principle in the structure of this work. Meter is simple in that it is generally in 4/4 throughout and at a consistent tempo of quarter note =132. However, Hennagin makes this comment about the meter: “It is placed in a 4/4 metrical setting only for convenience, thus the accents clarify the formal rhythmic structures.”⁵¹ Within this defined meter are the two-phrase segments upon which the entire work is based. While the phrase lengths are different throughout the work they always end with specific beat patterns. The first phrase ends with a 2+3 beat pattern and the second ends with a 2+2+3 beat pattern. Figures 54 and 55 show the

⁵⁰ Ibid.

⁵¹ Ibid.



Figure 54. Pattern 1



Figure 55. Pattern 2

These motivic elements are heard throughout the piece in individual settings, with other motives, intertwined with the beat pattern endings, and as visual “phantom” parts.

The first section of *The Phantom Dances* (measures 1-44) begins with a solo xylophone playing an octave Bb motive (M1) that immediately establishes the tempo and tonality. The cowbells end both the first and second phrases with beat pattern 1 (P1) and then beat pattern 2 (P2). This structure continues as the temple blocks, snare drum, and chimes add rhythmic color with short motives that foreshadow later melodic ideas. The timpani, crash cymbals, bass drum, and tam-tam add heavy emphasis to the ends of the phrases. In measure 21 a second xylophone enters with the second motive (M2), and in measure 27 the marimbas enter with motive three (M3). This third motive stands out as the most melodically recognizable motive of the work.

The second section (measures 45-131) immediately lightens the texture dropping out all the previous voices except one marimba and a vibraphone. The marimba plays M2 down a step from the first hearing while long vibraphone notes in Bb outline the shorter rhythmic ideas within the motive. The phrase endings are now heard in a second marimba part. This section introduces the first visual elements as the “phantom” makes very brief appearances within the variations of M1.

In measure 55 the fourth motive (M4) is heard in the orchestra bells and vibraphone. This motive differs dramatically from the earlier ones, based on long sustained notes over a wide range of pitch intervals. In measure 64 the main focus changes from

M3 to a variation of M2 in the marimbas while fragments of M4 continue in the metallic voices. A variation of M3 (M3a) enters in measure 74 surrounded by continuing fragments of the other motives. M1 returns in the xylophone in measure 92 as the entire texture becomes heavier, as in the first section. M3 returns, as before, in measure 102 with occasional bass drum attacks. In measure 118 the first “phantom” gesture of M2 is seen (figure 57). This texture continues to build, adding various voices, octave transpositions, and rhythmic overlapping in both the phrase segments and the ending beat patterns until its sudden end at measure 130.

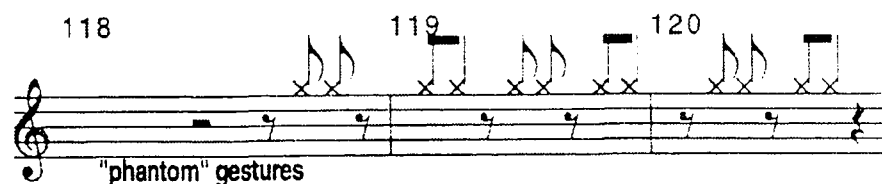


Figure 57

The third section (measures 131-191) again lightens the texture as most of the voices drop out, leaving only two marimbas and sandpaper blocks. The blocks play a variation of M3 while the marimba introduces a new motive (M5). This motive resembles M2 as well as some of the opening cowbell beat patterns that ended the opening phrases. Within four measures the xylophones enter, also playing variations of M3, while another marimba overlaps M5 with a variation of M2. At measure 141 the vibraphones

enter with a variation of M4, and for the first time the “phantom” stick clicks are heard in the timpani part (figure 58).



Figure 58

A subsection of section III begins in measure 166 as a dramatic variation of M5 is heard with multiple pitch intervals in the marimbas. Surrounding this motive are variations of M2 in another marimba, M3 in the maracas, and isolated bell and timpani attacks syncopated within the motive. Throughout this large section, differing motivic variations continue to be introduced. Some notable new voices include the guiro in measure 148, a fragment of M3a in measure 153, maracas in measure 166, large suspended cymbal in measure 169, and concert toms in measure 178.

After a rolled crescendo in the suspended cymbal, the climactic section IV begins in measure 192 (figure 59). This short section brings M1, M2, and M3 back in their original forms while M5 augments the cowbells with P1 and P2. All is surrounded by

forte, heavy accents in the chimes and timpani. This short section may be considered the center of the palindrome form that is suggested by the composer.

The musical score for Figure 59, measures 201-254, is presented in a multi-staff format. The top staff is labeled 'chimes' and begins with a *f* dynamic. The second staff features a *ff* dynamic and includes a 'vibes- H.M. motor off' instruction. The third staff also has a *f* dynamic. The fourth and fifth staves are marked with *ff* and contain dense, rapid sixteenth-note passages. The sixth staff includes a *ff* dynamic and a series of 'V' markings, likely for timpani. The bottom staff shows a *ff* dynamic and a final chord. The score is characterized by heavy accents and complex rhythmic structures.

Figure 59

The fifth section (measures 201-254) immediately introduces a new motive (M6) in marimba 4 as the texture again thins significantly. The ending of this motive adds a

second marimba voice resembling part of M3a while the vibraphone presents a fragment of M4. The ending patterns are now played with a variation of M5 in the upper marimba voices and by the timpanist striking the rims of the drums. In measure 218 a short melodic line is added in the crotales augmented by a M2 variation in the xylophone. “Phantom” gestures that resemble M2 and M4 are also present. This combination of motives continues through the remainder of the section but the voicings change with each new phrase segment. Roles are reversed and many of the motivic elements begin to overlap. The orchestra bells (who double the crotale melodic line) and the field drum rim shots playing P1 and P2 are notable additions to the texture at measure 227. A long, upward glissando in the marimbas, combined with a downward glissando in the mark tree, ends the section at measure 254.

Section VI (measures 255-295) begins with a variation of M2 in the xylophone and M3 in the marimbas. The last new motive (M7) is introduced in the vibraphones in measure 257. This motive is more melodic than those previous, but also fits the phrasing of P1 and then P2. The addition of the roto-toms with a variation of M2 also is significant. The “phantom” gestures now depict variations of M5.

In measure 269 the motivic roles are reversed as the xylophones take over the main melody of M3 while the marimbas move to variations of M2. “Phantom” gestures of M3 are also seen here for the first time. Motivic roles are exchanged again in measure 282 as the orchestra bells take over M7, marimba 1 takes a non-pitched percussion role.

the vibraphones move to M5 with the cowbells playing P1 and P2, and marimbas 2 and 3 return again to M3. Like in earlier sections, a rolled crescendo, here in the tam-tam, brings the complex layering of section VI to a dramatic close (figure 60).

The musical score for Figure 60 consists of twelve staves, labeled I through XII, arranged vertically. The music is written in 2/4 time. Measures 236 and 237 are indicated at the top of the first staff. Staff I features a melodic line with accents and a 'rolled' crescendo. Staff II includes a 'solo toms' section with a forte (f) dynamic. Staff III has a melodic line with accents. Staff IV and V show melodic lines. Staff VI and VII have melodic lines with a 'b. 13' marking. Staff VIII is mostly empty. Staff IX has a melodic line with accents. Staff X has a melodic line with accents. Staff XI has a melodic line with accents. Staff XII has a melodic line with accents and a forte (ff) dynamic. The score concludes with a dramatic close in measure 237.

Figure 60

As expected, section VII (measures 296-324) opens with a thinner texture as Bb returns as the tonal center, defined in the timpani, marimba, and roto-toms (see figure 60). The timpani, and later vibraphone, begin with a variation of M1, while the roto-toms and marimba 4 play a single-pitched variation of M3. Marimba 1 enters in measure 296, rhythmically enhanced by marimba 2, with a variation of the longer and more melodic M4. Vibraphone 1 adds color to this line in measure 301, and in measure 307 the piccolo snare drum, chimes, and xylophone begin to thicken the texture. The main melody in the marimba and vibraphone continues through measure 319 when the orchestra bells and marimba 2 take it over. At this moment, the xylophones begin their single-pitch variation of M3, also on Bb. A roll in the large suspended cymbal ends the section at measure 324.

Section VIII (measures 325-364) begins with the expected thinner texture, but now the importance of non-pitched voices begins to become more prominent. The first five measures seem to have little to no resemblance to previous motives. The most recognizable element is the M3 “phantom” gestures in marimba 1. “Phantom” stick clicks return in measure 329 with M1 and a rhythmically augmented variation of M3 heard in the marimbas in the following measure. The slapstick and cowbells add to the prominence of unpitched sound quality. The metallic voices enter briefly at measure 339 with a variation of M5, but the M1 stick clicks and the M3 marimba motive continue as the main focus.

At measure 344 the stick clicks continue with a variation of M4 in the vibraphone, but the main interest becomes a dialogue between the marimbas, with temple blocks, and the timpani. Even though the marimbas are playing, the M5 motive is static in pitch, which contributes to the prominent non-pitched quality of the section. Brake drums, castanets, tam-tam, and bass drum all enter at measure 356, further enhancing the prominence of non-pitched instruments. However, there are brief statements of M3 in the xylophones, M2 in marimba 2, and M4 in the crotales as this section comes to a close.

The final section of *The Phantom Dances* (measures 364-411) completely abandons the pitched instruments in favor of a wide variety of non-pitched sound sources including field drum rim shots, bongos, concert toms, cowbells, brake drums, claves, snare drums, and temple blocks. As these instruments trade M1, M2, and M3 throughout this final section, the “phantom” stick clicks and gestures become the focal point of interest. Throughout the last forty measures, the audible elements diminish as the visual elements dramatically increase in number and motivic substance. Octave Bb’s, with M1 like in the opening, are occasionally heard in the xylophone and marimba to reinforce the tonality. The work ends in a flurry of visual ‘dancing’ with only sandpaper blocks and a single vibraslap note being audible. The performers are instructed to ‘freeze’ after the final phantom gesture to delay an audience response (figure 61). Hennagin calls this moment an illusion of “stopping a moment in time, as if the activity is on-going.”

409 410 411

Sandpaper blocks

mf

f

Vibra Slap

FREEZE!

Figure 61

The fundamental rehearsal and performance issue with *The Phantom Dances* is an understanding that the 4/4 meter is not indicative of how the piece is rhythmically structured. Hennagin succeeds in using the 4/4 meter as a matter of convenience since breaking the work up into multiple and inconsistent odd meters would perhaps make the work more difficult to perform for both the conductor and performers. It is important, however, that the performers and the conductor open their ears to the concept that much of this work does not land or rest where the eyes and ears expect it to. Individual counting skills are vital as many of the parts do not enter, line up, or release in aurally obvious locations. An understanding of each performer's role in the texture as well as carefully notated cues from other parts will greatly increase the success of this work.

The most important technical and interpretive aspect of *The Phantom Dances* for the conductor is a firm and complete understanding of the rhythmic and conceptual form of the work. The conductor will have a better approach to the work if he completes the understanding process first, and then lays that into a 4/4 metric time frame, rather than forcing and centering his analysis around the 4/4 meter from the beginning. As stated previously, the 4/4 meter is used as a matter of convenience for both the conductor and the players. This time signature immediately gives both parties a familiar reference point to work from. The conductor can beat a 4/4 pattern and the players can all associate their individual parts around the comfortable 4/4 meter. It is crucial however that the conductor does not fall too comfortably into 4/4 and lose sight of the proper understanding of

the work. The conductor's technical and interpretive goal should be one where the 4/4 is established but a firm and complete understanding of the rhythmic concept is given through cues and visual direction.

As stated previously, Michael Hennagin is the only composer selected in this study that is not living at this time. Currently the only recording of *The Phantom Dances* is available on the CD, *Twilight Offering Music* by the University of Oklahoma Percussion Ensemble. Michael Hennagin also wrote the large ensemble work *Duo Chopin-esque*, also identified and discussed in this study.

Portico

Portico for percussion orchestra, by Tom Gauger, was commissioned by the University of Oklahoma Percussion Ensemble and published in 1983 by the composer. The work is written for ten players and has a noted duration of twelve minutes. The published edition also includes a suggested performance set-up for the ensemble. The instrumentation for this work is listed in table 10.

The instrumentation in *Portico* is generally separated into three different sound textures, including marimba quartet (woods), metallic choir (vibraphones, chimes, and glockenspiel), and battery percussion (snare drums, toms, bass drum, and cymbals). A unique feature of the battery percussion is the bass drum with attached cymbal (player 10). While this combination of instruments was popular with many orchestral works in

Table 10. Instrumentation for *Portico*

Player 1	marimba (4 octave)
Player 2	marimba (4 octave), triangle
Player 3	marimba (4 octave)
Player 4	marimba (4 octave), crotales in D, E, A and B
Player 5	vibraphone I
Player 6	vibraphone II, chimes (shared), snare drum, xylophone
Player 7	glockenspiel, chimes (shared), snare drum, tom-tom
Player 8	timpani (4), suspended cymbal
Player 9	chimes, snare drum, tom-toms (4), suspended cymbal, glass wind chimes, triangle, sleighbells
Player 10	bass drum with attached cymbal, suspended cymbals (3), low tam-tam, sleighbells

the early twentieth century and before, it is not a common instrument in modern percussion ensemble works. The technique is difficult and requires a special attachment to the bass drum to secure a mounted cymbal. The player then holds one cymbal in one hand (to crash against the mounted one) and a bass drum beater in the other (to perform the simultaneous bass drum part). The compositional use of this instrument is typical in that the part is generally unison between bass drum and cymbals with only a few instances of syncopated patterns between them. If the cymbal attachment is not available, an alternative performance approach is to suspend a crash cymbal upside down on a separate cymbal stand. If this approach is used, however, the bass drum should be tilted or horizontal so a proper bass drum stroke can still be achieved with the other hand. Most of the other parts are simply written and use typical instruments found in a college or advanced

high school percussion department. The timpani part, however, is quite difficult, including many quick pitch changes. While Gauger suggests using only four timpani a fifth drum may be added to help facilitate the tuning challenges.

In form, *Portico* resembles a classical rondo but may also be viewed as a single-movement fantasy of six different sections. The opening marimba chorale (measures 1-20) is heard three times throughout work, each time taking on a different role. It is significantly altered in length and substance, and does not return as the closing material. This section provides a cohesive element to the work but because the expectation of an exact repeat is not realized, it also provides continued conflict. Each of the other three major sections are completely unique with varying tempos, style, and character. Using a rondo labeling system, *Portico* could be defined as ABA¹CA²D (A, measures 1-22; B, measures 23-70; A¹, measures 71-81; C, measures 82-155; A², measures 156-194; D, measures 195-266).

The melodic and harmonic structure of *Portico* is relatively simple. Each of the six major sections is based on one or more short motivic ideas. Many of these motives are presented over an ostinato pattern in the battery percussion and/or the other non-melodic sound groups. The melodic motives generally are scalar and in the lydian or dorian mode. Functional harmony is not used in this work with the exception of A² and a short Baroque-like passage in measures 104-109. Stacking melodic lines at various intervals, including seconds, thirds, fourths, and fifths instead generates harmonic

interest. At times as many as four different pitches are used to create a chord or tone cluster over the melodic idea.

The meter in *Portico* is generally 4/4 with the D section in 12/8 (a variation of 4/4). The rhythmic structure is based on eighth and sixteenth-note groupings while employing a large amount of syncopation. Tempos, however, change constantly with each new section and at times within the large sections. The quarter-note tempos vary from the opening 40 beats per minute to 144 in the final section. While there are intermittent slower sections, the entire work gradually increases in tempo with each new major section. *Accelerandos* and *ritards* are used extensively throughout the work both in transitions and to add interest within motivic ideas.

Portico begins with a slow introduction over a sustained pedal C in the timpani (figure 62). This A section, marked at quarter note =40, includes thirty-second note scalar runs in the marimbas that continuously resolve on C and hint at the lydian mode. Interspersed within the marimba lines are short metallic ideas in the vibraphones and glockenspiel. Gauger provides dampening and pedaling directions for the vibraphones as well as vibrato speed markings. The marimba parts are marked “medium hard,” indicating a medium hard mallet but because there are no other mallet directions, it may be assumed that this marking is designed for one mallet type to be used throughout the work. However it is not necessary to use a single mallet type throughout since there is plenty of time in multiple sections of the work for performers to change mallets and utilize a



Figure 62

variety of colors and articulations. That being said, it is important that all marimba parts begin this piece with softer mallets, but at the same time have other mallet types easily available for subsequent sections of the work. The conductor can conduct this opening section in four or in eight, however, an internal eighth-note pulse, felt by all players, is essential for rhythmic clarity.

In measures 12-14 a short vibraphone melody and cadenza serves as a tonal transition into Db. These three measures include a slight *accelerando* and an ending *ritard* with a thirty-second note vibraphone run that leads back into the opening chorale material. It is suggested that the conductor work with the vibraphone player to control the tempo changes and the solo line that moves back into the *a tempo* at measure 15.

Here the opening material is repeated up a half step to Db, with a Gb and Db pedal in the timpani. The staccato markings in the vibraphones at the end of the phrase (measure 19), should not be dead strokes or performed without the pedal. A slight use of the pedal can convey the short duration of the note while still maintaining a quality vibraphone sound. These staccato notes are immediately taken over by the naturally short sounds of the marimbas, which lead into the next section.

At measure 20 an *accelerando* begins with running eighth notes in the marimbas. These runs lead into the B section at measure 23. A marimba mallet change, to a slightly harder stick, is possible in measure 19 but is not required (assuming the first stick has enough articulation to work through this section of the work). Marked at quarter note =100, the B section has a winter-holiday flavor because of the steady eighth-note pulse in the sleighbells. Here the marimbas are used as accompaniment to the new melodic material heard in the vibraphone, chimes, and glockenspiel. Performers, particularly in the metallic voices, should be prepared to dampen their instruments in measure 28 to allow for the short glockenspiel solo to be heard clearly. In measure 33, the marimbas have a four-measure break utilizing short, syncopated rolls at a soft dynamic level (figure 63). The rolls are accented and do not need to be slurred together. Performance focus needs to be on a unison attack of the syncopated rolls rather than on trying to connect the different pitches.



Figure 63

The earlier marimba texture returns as a short transition into a battery percussion break at measure 39. This ten-measure break trades short motivic ideas between two snare drums and the tom-toms. While Gauger gives no specific directions regarding types of snare drums, it is recommended that two different sounding drums be used to emphasize the contrasting parts in this passage. A two-pitch suspended cymbal part, played with triangle beaters, keeps quarter-note time during this percussion break. This section swells both in dynamics and intensity, returning to the softer, holiday marimba texture in measure 52 (where measures 23-32 are almost exactly repeated).

In measure 62, the metallic instruments have a short five-measure break. As in the earlier marimba break (measures 33-36), this section also is based on syncopated rhythms with swells in dynamics and intensity. A brief return to the holiday marimba texture, with a noted *ritard*, leads into the second appearance of the opening material

(A1). This time however the tonal center is raised another half step to D-natural, with the statement lasting only a short time as Gauger moves directly into the next section.

The opening material, used here as a transition, changes into a driving, repeated marimba rhythm in measure 75. Beneath this rhythm is a march-like pulse in the timpani, snare drum, and bass drum/cymbal (the cymbal using a hi-hat effect). The entire transition (measures 71-82) serves as a long *accelerando* from quarter note =40 to quarter note =138, ending with a sixteenth-note chromatic scale in contrary motion.

The C section begins with a scalar melodic pattern in the vibraphone and glockenspiel (figure 64). Under this melody, a steady march pulse in the battery percussion

The musical score for Figure 64 consists of six staves, labeled 2, 3, 4, 5, 9, and 10. Staves 2, 3, and 4 are for melodic instruments (vibraphone and glockenspiel), while staves 5, 9, and 10 are for battery percussion. The tempo is marked as quarter note = 138. Dynamics include mp, mf, p, and f. The music features a driving marimba rhythm and a march-like pulse.

Figure 64

creates a circus-like or comic feeling in the music. Here the marimbas' two measures of rest provide time to make a mallet change to a harder stick. Following are two measures of metals answered by two measures of woods with a drum kick on the last beat before these four measures repeat themselves.

The second ending moves into a syncopated chordal vibraphone line doubled by the timpani. The vibraphone and timpani duo trade two-measure breaks with the battery percussion section, and at measure 98 return to the earlier comic material. This time during the second repeat, the marimbas move in a new direction. Using Baroque-like counterpoint, the four marimbas play a six-measure phrase that builds to a sudden but very brief silence before new motivic material is introduced.

In measure 111, the marimbas, with tom-toms, set up a forward moving, down-beat based ostinato over which is heard a timpani solo together with short syncopated rhythmic motives in the two vibraphones. In measure 118, a rhythmic vibraphone part takes over and becomes a continuous rhythmic melody augmented with occasional glockenspiel notes (figure 65). At measure 126, the marimba quartet takes over with syncopated unison motives surrounded by downbeat attacks in the battery percussion (figure 66). The marimbas play four bars at *forte*, four bars at *piano* (at a lower octave), then fade away as the tambourine enters (suspended with head up and played with medium yarn mallets) in measure 134, establishing a new sixteenth-note pulse. Here again, motivic ideas are traded between the metallic voices of the vibraphones and

glockenspiel verses the wooden sounding marimba quartet. This section continues until measure 156 where A returns for the last time.



Figure 65



Figure 66

A² returns the thirty-second note introductory material but now develops it into a longer and thicker marimba chorale. Moving around in B-minor, the first marimba player plays the lead voice accompanied by the lower marimba parts. All parts are rolled. It is important to connect these rolls so to not break the moving line. Gauger also includes breath marks for phrasing, and while technically no breathing is necessary for percussionists, the musical instruction is clear. In this section, three eight-measure chorales are separated by metallic interjections (figure 67), the second of which (measures 175-178) foreshadows the triplet-based closing section with triplet and sextuplet lines in the glockenspiel. The last marimba chorale concludes with an apparent false ending (figure 68) where the marimbas sustain a series of long, repeated whole notes as if they were the ending moments of the work.

The image shows a musical score for four marimba parts, numbered 1 through 4 on the left. The score is written in B-minor, indicated by two flats (Bb and Eb) in the key signature. The time signature is 4/4. The score consists of 11 measures, starting with a circled measure number '168' above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first three measures (168-170) are marked with 'p' (piano) and 'cresc' (crescendo). The fourth measure (171) is marked with 'mp' (mezzo-piano) and 'cresc'. The fifth measure (172) is marked with 'mp' and 'cresc'. The sixth measure (173) is marked with 'mp' and 'cresc'. The seventh measure (174) is marked with 'mp' and 'cresc'. The eighth measure (175) is marked with 'mp' and 'cresc'. The ninth measure (176) is marked with 'mp' and 'cresc'. The tenth measure (177) is marked with 'mp' and 'cresc'. The eleventh measure (178) is marked with 'mp' and 'cresc'. The score includes various musical symbols such as notes, rests, and dynamic markings. The first three measures (168-170) are marked with 'p' (piano) and 'cresc' (crescendo). The fourth measure (171) is marked with 'mp' (mezzo-piano) and 'cresc'. The fifth measure (172) is marked with 'mp' and 'cresc'. The sixth measure (173) is marked with 'mp' and 'cresc'. The seventh measure (174) is marked with 'mp' and 'cresc'. The eighth measure (175) is marked with 'mp' and 'cresc'. The ninth measure (176) is marked with 'mp' and 'cresc'. The tenth measure (177) is marked with 'mp' and 'cresc'. The eleventh measure (178) is marked with 'mp' and 'cresc'.

Figure 67

Figure 68

After a brief glockenspiel solo and a held moment of silence, Gauger moves directly into the final section of the work (D). Beginning in cut-time at measure 195 with a tempo marking of half note = 72, the crotales and shaken sleighbells establish the time before the triangle enters with a swing or triplet pattern. This triplet-based triangle pattern transitions into the 12/8 meter at measure 203. The glockenspiel enters, followed by the vibraphones then the chimes and suspended cymbal, to create a massive, but full, metallic texture. Culminating in a unison Afro-Cuban rhythmic statement in measure 220 (figure 69), the battery percussion enters and continues the 12/8 triplet drive



Figure 69

through the following four measures. At measure 227, the main melodic material of the final section (figure 70) is first heard in the lower range of the marimbas. This line is a scalar motive in D-dorian that begins on the third triplet of the last beat in measure 226. Combined with the battery percussion, this off-beat entrance adds momentum and drive to an already fast-paced closing. At measure 235 a drum break in the battery percussion leads into a repeat of the Afro-Cuban rhythmic motive, while in measure 240 the marimbas enter again, but now harmonized over an A-minor triad.

A second drum break, with added tom-toms, leads again into the Afro-Cuban unison. The final melodic statement, now with heavier percussion (timpani and toms) augmenting the line, closes out the work followed by a five-measure codetta centered around a repeat of the Afro-Cuban unison. A chromatic line, layering over all four

marimbas, ends with a final unison on a held chord that completes this section and firmly concludes the entire work.



Figure 70

While the individual parts of *Portico* are not as difficult as many of the other works discussed in this study, the technique demands on the conductor are significant. Six different tempo markings are surrounded by numerous accelerations and *ritards* throughout this one-movement work, with each section portraying a different style and character. Therefore, the conductor must have the ability to control and present not only specific tempo instructions but also a variety of articulations and musical directions. Care must also be given to the many fermatas, pauses, and breathmarks (specifically in measures 1-20, 71-75, and 156-195) to ensure that the conductor's gestures reflect the interpretive design and produce the proper ensemble response.

A conductor's interpretation of *Portico* should be based on the style and character of each section, the transitions from one section to the next, and how to blend and/or

separate the three different percussion instrument choirs (woods, metals, and battery).

An appropriate character assessment is the most essential element for the success of this work. The opening should be calm and reflective, while measures 23-71 (the winter-holiday section) should maintain a sense of simplicity and contentment (tempo is critical and should not go faster than the marked quarter note =100). Measures 75-136 should have an edgy, frantic feeling of clowns comically scurrying around at the circus, while the final 70 measures should be an energetic and driving race to the finish. In between the comic section and the driving finale is the longer return to the opening state of calm reflection. For the conductor this section is the most difficult both technically and expressively since the tempo is slightly increased and the entire section has an abundance of expressive and emotional potential. Considerable study should be given to the many nuances in the score, as well as those unmarked nuances developed through the conductor's own interpretation.

In transitioning from one section to the next the conductor must address how to approach each acceleration or ritard, the key factors being where the tempo specifically changes and how much it is altered. An example can be seen between measures 75-82, where the work includes an eight-measure acceleration from quarter note =90 to quarter note =138. Written as a gradual acceleration over the full seven bars, there may be room for slight adjustments. For instance, the conductor may wish to stay at 90 beats per minute for several measures to establish the new idea, or the new tempo may need to be

reached by measure 80 for a clear hearing of the chromatic line in measure 81. Each tempo change presents a variety of options and interpretations, and each needs to be specifically addressed within the immediate and larger musical contexts.

The separated sound groups of woods, metals, and percussion must also be taken into account in the conductor's musical interpretation. For ensemble balance and blend, it is important to identify those voices that need to stand out in each sound group, as well as within the entire ensemble, and thus make adjustments as necessary for each different musical situation. Therefore, it is important for all performers to approach this work with an array of mallet and stick types as well as different instruments where applicable and needed.

In the last twenty years *Portico* has become one of the most popular large percussion ensemble works in the percussion ensemble repertoire. It has been performed at three different Percussive Arts Society International Conventions and was recorded by the University of Oklahoma Percussion Ensemble on the 1986 recording *Laser Woodcuts*. *Portico* was also one of the earliest large percussion ensemble works to employ a multiple voiced keyboard ensemble. Evidenced through this document, writing for the large keyboard ensemble became a significant trend that grew in both compositional and performance strength throughout the latter part of the twentieth century. While the compositional techniques and difficulty of this work are not as complex as the other compositions identified in this study, *Portico's* historical significance within the musical

and compositional development of the large percussion ensemble is substantiated by its inclusion in the list of highly ranked works.

Tom Gauger has been a percussionist with the Boston Symphony Orchestra since 1963, and his expertise as a percussionist is seen throughout *Portico*. Evidence of his experience with the instrument is seen in the many written directions regarding mallet choices, set-up, and performance techniques throughout the work. Other percussion ensemble works by Tom Gauger include: *Celebration*, *Gainsborough*, *Past Midnight* and *Round Trip*.

Stained Glass

Stained Glass, by David Gillingham, was commissioned by the University of Utah Percussion Ensemble in 1991. It received its premiere at the 1991 PASIC in Anaheim, California by the University of Utah Percussion Ensemble, under the direction of Douglas Wolf, and was published by C. Alan Publications in 1994. The score includes program notes that describe the symbolic nature of the title and a brief analysis of each movement (see appendix 2). The work is written for eleven percussionists and piano and is approximately ten minutes long. The instrumentation for this work is listed in table 11.

The instrumentation in *Stained Glass* includes a standard array of college level percussion instruments but also a number of unique sounds and effects. For instance the piano is an instrument not usually found in the modern percussion section or in percus-

Table 11. Instrumentation for *Stained Glass*

Player 1	bells, xylophone
Player 2	crotales (with two small pails of water for submerging), bells
Player 3	chimes, anvil
Player 4	marimba (4 octave)
Player 5	marimba (4 octave)
Player 6	bass marimba
Player 7	vibraphone, suspended cymbal, crystal glasses (G# and C#)
Player 8	vibraphone, crystal glasses (D and G), crash cymbals
Player 9	bass drum, large tam-tam, temple blocks (5)
Player 10	tom-toms (4), roto-toms (5), F# crotale (placed on highest roto-tom)
Player 11	timpani (5)
Player 12	piano

sion ensemble literature, but Gillingham uses it extensively throughout this work. It plays a primary role in the melodic, harmonic, rhythmic, textural, and special effect roles of the work. Another unique sound is the submerged crotales during the second movement. Player 2 needs three separate crotales pitched at C, E, and G. The submerging technique is done by tying a string through each crotale, striking the note, and then slowly lowering the crotale into a pail of water. The resulting sound is a unique drop in pitch with a loss of the bright, shimmering quality of the crotale, as it enters the water. Gillingham also employs four crystal glasses in the second movement. They are heard two at a time and pitched a tritone apart. The performer must prepare the glasses ahead of time by filling them with the appropriate amount of water to sound the correct pitch as the player rubs his finger around the rim of the glass. It generally is easier to create this

sound if the player first wets his finger before rubbing the rim of the glass. The most unique sound, however, is the placement of the F# crotale on the highest roto-tom in the third movement. The sound has the metallic attack qualities of an anvil but also a slightly warmer sustain as the head of the tom vibrates.

In form, *Stained Glass* is separated into three continuous movements, the first of which (measures 1-129) is entitled *Foyers*. Titled from a reference to the entrances of many homes, churches, and other dwellings that showcase stained glass, the composer wrote this movement with a sense of “openness and uncertainty” that is demonstrated musically through whole-tone patterns and tritone motives. The movement can be divided in three (ABA) or four sections (ABCA). Thinking in terms of sonata form, the C section (measures 61-82) can be heard as a continued development or as a continuation of B. The melodic, rhythmic and textural approach is so different that this author prefers to divide the movement into four sections (A, measures 1-34; B, measures 35-60; C, measures 61-82; and a repeated A, measures 83-116). The movement closes with a short coda (measures 117-129).

The second movement is entitled *Cathedrals*, in reference to the mysteriousness and grandeur of the many great cathedrals of the world. The movement has three separate and distinct sections, each with its own meter, texture, and character. The third movement, entitled *Sun Catchers*, is a musical imagination of “all the radiant colors

which are reflected by a variety of multicolored sun catchers.”⁵² This movement may be separated into the form AA¹BCADB¹A, where A is a driving motivic melody, B is a legato chorale and C and D are fugal interludes.

The melodic and harmonic structure of *Stained Glass* varies from movement to movement, with the first movement, *Foyers* based primarily on whole-tone scales and ostinatos. Gillingham skillfully uses the whole-tone note groupings in every aspect of the movement, including melodies, isolated chords, and various ostinatos. Tritones are incorporated in the C section of *Foyers* and foreshadow similar tritone usage in the second movement. *Cathedrals* uses a variety of melodic and harmonic functions including Renaissance-like chord progressions, chant-style melodies, chromatic ostinatos, and open fifth or perfect sonorities. *Sun Catchers* has moments of traditional harmonic function with major chord resolutions, tendencies, and sonorities, but also uses many of the other previously heard harmonic devices. The A theme is based on the lydian mode, first in E then in Bb (note the tritone interval), while the B theme ranges over a succession of major chords ending with a traditional V-I cadence. The C section uses non-pitched percussion in melodic roles identifying the subject and answer to a fugal interlude. Looking at all three movements and the work as a whole, the overarching whole-

⁵² David Gillingham, *Stained Glass* (C. Allen Publications, 1994), program notes.

tone quality of *Foyers* is based around C, *Cathedrals* around C and D, and *Sun Catchers* around E.

Gillingham's use of meter and rhythm is extensive, varies significantly throughout the entire work, and is a vital compositional element in the work's design and effectiveness. *Foyers* is based on a series of sixteenth-note ostinatos in various meters. The A section uses a repeated two-bar pattern of 2/4 and 6/16. While the end of this phrase is in 2/4, the piano and metallic instruments disguise it with odd rhythmic groupings and phrases. The B section is in 8/16 and 7/16, while the C section is in 10/16. Gillingham also uses silence as an effective rhythmic tool throughout the first movement, while the coda uses a diminution effect over a 2/4 meter to prepare for the slower paced second movement.

Cathedrals begins in a slow 6/4 meter with a syncopated two-voice chime solo. The second section is in 2/4 and features a melodic chant over a polyrhythmic piano ostinato. The third section is based on a staccato sixteenth-note ostinato in 3/4. *Sun Catchers* is in cut-time and features repeated short rhythmic motives in the A section. The meter and tempo remain constant in the B section but the legato half-note melody slows down the emotional perception of the music. The C section fugue utilizes eighth and quarter-note triplets as well as short rhythmic pieces of the A motive. The D section is in 5/4, built over a triangle and timpani duet. This duet uses straight quarter notes and

a repeated four-measure phrase, but is written in such a way as to mask the five-beat pulse until a melodic keyboard fugue further outlines the groupings of five.

The first movement of *Stained Glass* begins at quarter note =96 with a whole-tone ostinato in the marimbas centered around the note C (figure 71). The composer asks for soft mallets in the marimbas but because of rhythmic clarity and louder sections later in the movement, a medium mallet may be more articulate (except in the bass marimba where the low range requires a softer stick). This ostinato outlines the two-measure metric pattern of 2/4 and 6/16 and provides forward momentum to the opening of the work. It is important, however, to keep the sixteenth-note pulse steady as the groupings of three in the 6/16 measures will tend to push ahead. Surrounding this ostinato is a simple melody in the piano, bells, and bass marimba that is based on notes from the established marimba ostinato. Using displaced octaves and rhythmic space, this melody immediately displays the openness the movement is meant to portray. At measure 11 the vibraphones, using a half-pedal, briefly add to the ostinato texture before a short cadence



Figure 71

on F# (a tritone from C), augmented with the timpani and tom-toms, ends the opening segment. Here the marimbas layer a multi-octave F# roll, needing to blend each entrance into the roll for the crescendo to be properly effective. The opening theme returns at measure 13 for a second statement, now including a secondary melodic line in the crotales. The end of this second statement is extended into an eight-measure build of texture, volume, and intensity using the continued ostinato in the marimbas and vibraphones, whole-tone chords in the piano, and rhythmic diminution in the bells, crotales, and chimes. The composer skillfully uses a brief moment of silence to delay the climax of the building line, augmented with tam-tam and tom-toms, while at the same time disguising the entrance of a new ostinato pattern. This silence should not be taken too literally, and the metallic instruments should be allowed to ring freely through the rest, as directed in the chime part.

The B section of *Foyers* begins with a second marimba ostinato on beat two of measure 35. This ostinato outlines the new metric groupings of 8/16 (noted as 3+2+3) and 7/16 (noted as 2+2+3), and while the pattern is based on the same set of whole-tone pitches as the opening theme, the pitch center is now on the note D. With pick-ups into measure 40, the piano and xylophone introduce the new theme. This new melody also outlines the whole-tone scale and is rhythmically based around the underlying ostinato groupings (figure 72). This melody is very difficult to perform. Specific care should be



Figure 72

taken by the xylophone player to approach the rolled sustains like the pianist so the interpretation is consistent. The chimes, bass drum, and tom-toms add interest with short rhythmic ideas interspersed around the main melody.

At the end of the phrase, Gillingham creates another building of intensity by layering instruments over the ostinato and driving toward a rhythmic and harmonic unison at measure 56. Measures 57-60 continue this climax with repeated rhythmic and harmonic unisons in 7/16, accented by the timpani and tom-toms. After a perceived second moment of silence (the keyboard instruments drop out but the timpani and tom-toms finish on the beat), Gillingham climaxes on beat two of measure 61 while again disguising the entrance of the next ostinato pattern.

The C section begins with a third ostinato pattern in the two sets of bells rather than in the marimbas. Like the earlier ostinatos, this pattern also uses the same whole-tone scale and outlines the metric movement of 10/16 (noted as 4+2+4). The bells establish a softer, more delicate use of color and texture while still maintaining the drive and feel of the movement. The bass marimba, piano, and chimes are grouped together, much like the melodic trio of the opening theme, to play a succession of major chords

(figure 73). These chords are static without defining a true melody and are often a tritone apart. As in the earlier sections, Gillingham completes the phrase by building into a rhythmic climax augmented with tom-toms, timpani, and bass drum (marimbas marked with hard mallets). This time, however, the moment of silence is much longer (two full measures of rest before the next entrance). It is recommended that the metallic instruments dampen their sound for a true silence to be perceived.

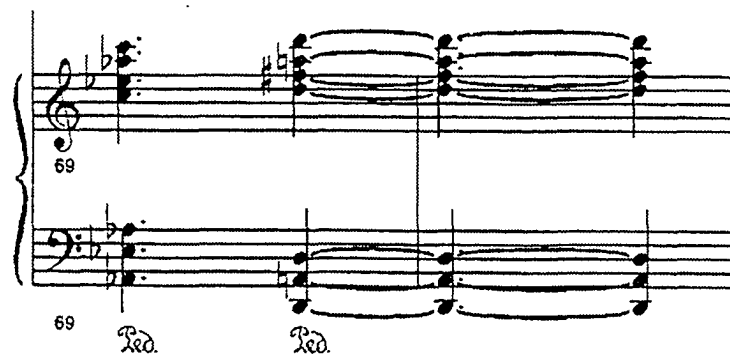


Figure 73

The last section of *Foyers* (measures 83-117) is an exact repeat of the opening A section (measures 1-35). Followed by a short coda featuring a crescendo in the timpani and tom-toms, a beat of silence and a final chord are heard in the piano and timpani. Above this chord Gillingham uses the whole-tone scale once more with rhythmic, dissipating figures in the chimes, crotales, and bells (figure 74). These figures die away, along with the sustain on the piano chord, for eight measures until only the *pianissimo*

rolled D in the timpani remains. This final solo roll (measures 130-131) is a timed pause that separates the first and second movements.



Figure 74

The second movement, *Cathedrals*, is in 6/4 and marked at quarter note =68. The opening of the movement is a two-handed chime solo using overlapping rhythms on a perfect fourth (A-D). This solo (figure 75) is meant to replicate the sound of ringing church bells typically found in cathedrals and other churches. At the end of the chime solo Gillingham introduces two crystal glasses sustaining a tritone. The marimbas enter in measure 144 with a sustained, organ-like chorale (as directed the top pitch should be brought out in player 5). The marimba players should also switch to soft mallets for the duration of movement two (with the possible exception of player 4 at measure 181 as described below). Within the longer sustains of this chorale are isolated tritone chords played by the two sets of bells. This chorale (figure 76) is mildly centered around G-minor and meant to imitate typical Renaissance harmony.

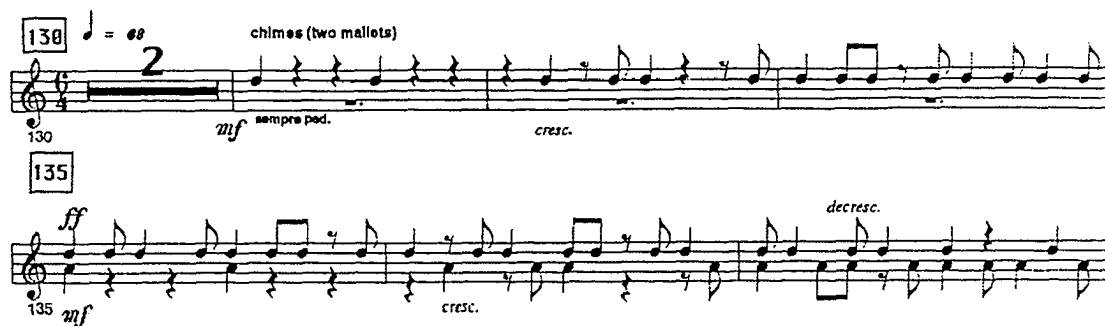


Figure 75



Figure 76

As the marimba chorale comes to a close, a six against four ostinato enters in the piano at measure 155. Open bell chimes define the 2/4 measures as the marimbas enter with a chant-like tune in unison, but separated over four octaves (figure 77). This marimba chant includes two four-measure phrases and is another example of Gillingham imitating traditional church music. In measure 171 a series of diminishing swells begin to occur in the marimbas and vibraphones, the marimbas sustaining rolls that swell into various vi-I cadences while the vibraphones (marked with a slow motor for vibrato)

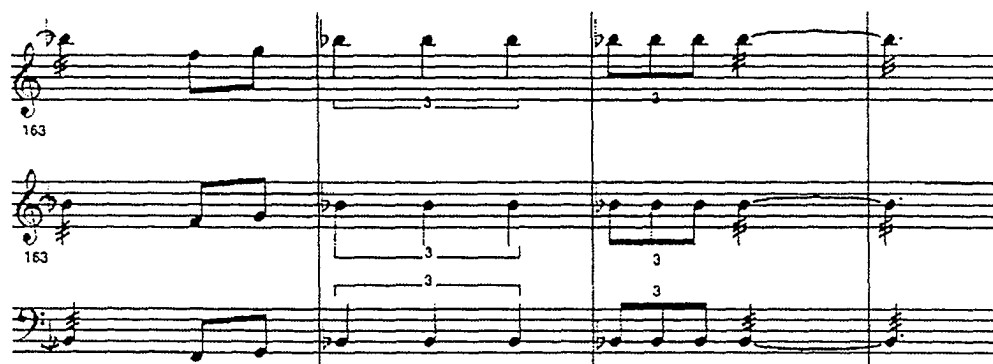


Figure 77

outline each different chord with an upward moving arpeggio. As each chord changes the continued four against six ostinato, the piano also changes pitch to enhance the perceived new tonal center. An interesting sound effect is used here when the crotale is submerged in water. The crotale should be dipped slowly to create the desired glissando-like effect.

At measure 181 a new ostinato begins in 3/4 in the piano and high marimba (player 4 may use a slightly harder mallet for this staccato line). A secondary rhythmic bell and chime pattern adds interest and a continued sense of openness to this ostinato. The piano and marimba patterns use many chromatic groupings, but are centered around the note C.

The vibraphones and other marimbas enter at measure 185 with a heavy, sustained harmonic progression using stacked perfect fourths and fifths (figure 78). This chordal movement repeats, grows, and ultimately leads to the resolving C-major chord

in measure 194. This cadence comes after a brief moment of rest in the keyboards and provides a strong feeling of resolution and relief, even though it is marked at a softer *mezzo forte* dynamic level. A rolled C on the timpani adds depth to the final chord while also serving as the bridge to connect to the third movement, much as the timpani did between the first and second movements. The ending of *Cathedrals* consists of a gradual thinning of the ostinato texture as voices diminish, fade away, and drop out. In contrast to this disappearance of the ostinato pattern, the timpani roll grows in intensity as it leads directly into the joyous third movement.

The image shows a musical score for measures 188 through 194. It consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are for piano and timpani. The key signature has one sharp (F#). Measure 188 starts with a rest for the vocalists, followed by a half note in measure 189, and then a triplet of eighth notes in measure 190. The dynamics are marked *mf* (mezzo-forte) for the vocalists and *mf* for the piano. The timpani part features a rolled C in measure 194, marked *f* (forte). The score is divided into three measures by vertical bar lines.

Figure 78

The third movement, *Sun Catchers*, is marked at a cut-time tempo of half note =80. The A section begins with a pitch center of E and a repeated rhythmic ostinato in

the upper marimbas, augmented by bells and chimes (figure 79). The first theme is stated in the xylophone and piano as a series of exciting rhythmic motives outlining an E-lydian tonality. The motives grow from eighth notes, to triplets, to sixteenth notes culminating in a climactic statement of descending quarter-note major triads in measures 215 and 216.



Figure 79

After a brief triplet crescendo in the tom-toms and timpani, the entire opening statement is repeated (A¹, measures 218-228), only now in Bb-lydian, a tritone away from E.

The B section of *Sun Catchers* is a more legato, chorale-like statement compared to the opening driving and energetic theme. The B section begins in measure 229 with an arpeggiated triplet ostinato in the piano that re-establishes E as the tonal center. The marimbas enter at measure 231 with rolled half notes, playing a simple, but moving, melodic

line that is enhanced with bells, chimes, and sustained chords in the vibraphones (figure 80). At the end of this melody a short crescendo leads directly into the following percussion fugue.



Figure 80

At measure 246 the timpani begins a percussion fugue (C section) with motivic ideas taken from the first theme. The four-measure subject, first heard in the timpani, is heard then in the roto-toms and again in the temple blocks. With each new entrance, the previous instrument moves into a counterpoint line that, combined with the other voices, develops into a thick, polyrhythmic texture. As this texture continues, the marimbas enter at measure 262 with short excerpts from the first theme. The xylophone and piano are also present playing high, slightly dissonant, short chords. At measure 270 the chimes add long, sustained notes to the texture as the xylophone joins with the marimbas.

The piano also adds a new color with long ascending glissandos. At measure 277 the vibraphone and bass marimba join the xylophone and marimbas, the short motivic statements become closer together and more energized, increasing the sense of tension. This entire section builds into a percussion climax that drives to a *fortissimo*, unison keyboard statement in measure 284 (figure 81). This repeated unison statement, augmented with percussion and tam-tam, then resolves right back into a repeat of the opening material.



Figure 81

At measure 290 a repeat of the *Sun Catchers* opening theme is heard back in the original E tonality (A). Instead of stating this material twice (as he did the first time), Gillingham leads directly into another fugue-like section in measure 301. In 5/4 (2 + 3) this D section begins with a timpani and triangle duet that disguises the 5/4 meter but lays down the quarter-note pulse (figure 82). Over this pulse the xylophone and marimba

enter with short fragments of the upcoming melody, which is a variation on the first theme.



Figure 82

At measure 313 a second fugue begins in the xylophone, marimba, and vibraphone. This fugue is short-lived though, as Gillingham moves suddenly into a new section at measure 319. The new section begins with the marimbas playing short fragments of the previous fugue to continue the forward momentum. As the marimbas establish a continued sense of forward motion, the vibraphones enter playing the B, legato theme from measures 323 to 337. Harmonic and rhythmic support is also present in the bells, chimes, and crotales. This leads into another rhythmic climax at measure 338 as the keyboards and percussion trade short, energetic triplet motives. A more intense repeat of the earlier climactic unison (measure 284) is heard in measures 341-344 with support from the piano, anvil, and crash cymbals. As in the first movement,

Gillingham utilizes a brief moment of silence to maintain a sense of continued uncertainty in the music.

A coda-like ending begins in measure 345 with a final repeat of the opening A theme, this time in C-lydian. At the end of the phrase, Gillingham layers a repeat of the first theme in the marimbas and xylophone, while the piano, vibraphones, and bass marimba play descending quarter-note major triads (taken from the usual ending of the first theme). The final three measures include a series of glissandi in the marimbas and xylophone while the crotales, chimes, and piano reestablish a tonal center of E-lydian (figure 83). The final chord is a bright and triumphant finish, clearly landing on E-major.

Conducting technique in *Stained Glass* is centered almost exclusively around the control of mixed meters. Each movement has a single tempo marking without any variation except the possible interpretive use of rubato in *Cathedrals*. The first movement presents the highest challenge with three different mixed meter ostinato patterns. As heard in the recordings, an immediate decision must be made regarding the 6/16 bar in the opening ostinato. It may be conducted in two or in three, but the decision cannot be made arbitrarily as it dramatically changes the momentum of the ostinato. Grouping this measure in two is the logical choice for it lines up with the forthcoming melodic line.

Gillingham generally outlines specific groupings of beats within his mixed meters, providing the conductor with obvious approaches to beat pattern and conducted groupings. *Sun Catchers*, in cut-time, is marked at half note =80, and therefore can be

The image displays a page of musical notation for a percussion ensemble, consisting of 12 staves. The notation includes various rhythmic patterns, dynamics, and performance instructions. Key elements include:

- Staff 1:** Features a melodic line with a dynamic marking of *ff* (fortissimo).
- Staff 2:** Includes the instruction "using 4 mallets" and a dynamic marking of *ff*.
- Staff 3:** Features a melodic line with a dynamic marking of *ff*.
- Staff 4:** Includes the instruction "cymbals" and a dynamic marking of *ff*.
- Staff 5:** Features a melodic line with a dynamic marking of *ff*.
- Staff 6:** Includes a dynamic marking of *ff*.
- Staff 7:** Features a melodic line with a dynamic marking of *ff*.
- Staff 8:** Includes a dynamic marking of *ff*.
- Staff 9:** Features a melodic line with a dynamic marking of *ff*.
- Staff 10:** Includes a dynamic marking of *ff*.
- Staff 11:** Features a melodic line with a dynamic marking of *ff*.
- Staff 12:** Includes a dynamic marking of *ff*.

The notation is written in a standard musical format, with notes, rests, and dynamic markings clearly visible. The page is numbered 171 in the top right corner.

Figure 83

conducted either in four or in two. Noting the cut-time and half-note tempo marking, working and approaching this movement in two appears to be the appropriate conclusion.

A larger issue appears when the movement moves into 5/4 at measure 301.

Gillingham marks it as a 2 + 3 pattern, but the opening duet in the triangle and timpani is not grouped in any specific pattern. The larger issue, however, is that at half note =80 a conducted grouping of three quarter notes in one motion is a lengthy period of time. A strong argument may be made here for conducting this entire (or at least the opening) section in a fast five, thereby adding security to the oddly metered triangle and timpani duet and maintaining the energy and forward momentum of the movement.

A conductor's interpretation of *Stained Glass* should be based largely on the included program notes. The composer uses the words "openness and uncertainty" to describe *Foyers*; "mysteriousness, grandeur, radiant, and dreamy" for *Cathedrals*; and "joyously, radiant, and uplifting" for *Sun Catchers*.⁵³ The first issue with any interpretive analysis is tempo.

Foyers, marked at quarter note =96, needs to be set in a strict time so the mixed meters, composed silences, and whole-tone ostinatos carry the movement. While most of the recordings have a sense of grouped time through agogic accents in the mixed meter sections, the author believes a true non-accented line will provide a rhythmic openness to the movement. The openness and uncertainty are clearly evident through melodic and harmonic usage, but it is also important for the conductor to portray that quality through

⁵³ Ibid.

time and rhythm. Beat patterns should be small and without strong-beat articulations so a 'lack of time' and rhythmic uncertainty can be felt, heard, and seen by the audience.

In *Cathedrals*, a tempo marking of quarter note =68 lasts throughout the movement. Since this movement is mysterious and dreamy, room for rubato in the opening marimba chorale (after the chime solo), allows for slight breaths, pauses, and/or fermatas as determined by the conductor. The remainder of the movement, however, needs to be in strict time, but still reflective of that mysteriousness and dreamy quality. The conductor, as a visual stage element, should allow the piano ostinatos (at both measure 155 and measure 181) to keep the metric pulse, while he conducts and visually enhances the layered 'out-of-time' melodic and harmonic elements. In both *Foyers* and *Cathedrals* Gillingham uses a significant amount of notated silence. It is essential for both the conductor and the ensemble to not ignore or treat these moments lightly for they contribute directly to the mysterious and uncertain qualities of the movements.

For this author, the tempo marking of *Sun Catchers*, at half note =80, is too slow. A tempo marking of 100-108 will more successfully present the joyful, radiant, and uplifting qualities described by the composer. In this movement, Gillingham effectively layers a driving rhythmic energy under many longer, legato phrases (specifically section B). The most effective interpretation is one that allows the rhythmic energy to move forward, but at the same allows the legato phrases to be lush, full, and expressive. The combination of these two qualities is at the heart of this last movement.

Two recordings are currently available of David Gillingham's *Stained Glass*. The University of Utah Percussion Ensemble, under the direction of Douglas J. Wolf recorded the work on *Classic Works for Percussion Ensemble, Volume 2* in 1991, and the Central Michigan University Percussion Ensemble, under the direction of Robert Hohner, released a recording of the work (along with four other percussion ensemble works by Gillingham) on *Stained Glass* in 1997. While both of these recordings present an excellent performance with an almost identical interpretation, there is one major notable difference. The opening marimba sixteenth-note ostinato in *Foyers*, which is in a 2/4 and 6/16 metric pattern, is interpreted in two distinctly different ways. The Utah recording groups the 6/16 measures into three groups of two sixteenth notes while the CMU recording groups the 6/16 measures into two groups of three. Both interpretations present a different, but interesting, approach to the work. This author believes that grouping the 6/16 into two groups of three, as CMU does, is the better choice, because displacing the sixteenth-note pulse increases the sense of uncertainty that the composer describes in the program notes while still augmenting the rhythm of the melody in measure 4.

David R. Gillingham is a Professor of Music Composition at Central Michigan University. His compositions have received numerous awards and have been performed throughout the United States and abroad. In 1988 his percussion ensemble work, *Paschal Dances*, won third place in the Percussive Arts Society composition contest. As described in this document, Gillingham has developed a unique approach to percussion

writing that fully balances and integrates the traditional battery percussion instruments with the multi-voiced keyboard ensemble. Combining the colors of wood, metal, and membrane instruments for various melodies and ensemble textures instead of writing for the separate choirs has become a trademark found many of his band and percussion compositions. His compositions for percussion ensemble also include: *Concerto for Percussion Ensemble* (1996), *Gate to Heaven*, *Normandy Beach - 1944*, *Paschal Dances* (1988), and *Sacrificial Rite*.

CHAPTER V

SUMMARY AND CONCLUSIONS

While the percussion ensemble has become a legitimate and popular form of chamber music performance in the late twentieth century, little work has been done to identify and analyze those percussion ensemble compositions that represent high artistic quality. The goal of this study was to identify a list of quality large percussion ensemble works from 1970-2000, and provide an analysis and discussion of selected highly ranked compositions. It is hoped that this information will be useful to percussion ensemble directors, student performers, individuals, and organizations that commission new works, as well as composers of new percussion ensemble literature.

The research for this study included identifying a list of experts in the field of percussion ensemble literature, requesting nominations of large percussion ensemble works from 1970-2000 that demonstrated high musical artistry, tallying and organizing the nominated responses, and selecting/analyzing the works that received the most collective nominations. Through defined criteria, twenty-four experts were identified in the field of percussion ensemble literature. All of the identified experts were university percussion teachers in the United States with large percussion ensemble programs. The

experts were surveyed through electronic mail requesting participation in the project, and a nomination list of ten large percussion ensemble works from 1970-2000 that represented the highest level of musical artistry was solicited from each respondent. Twelve experts (50%) responded to the survey, and a list of fifty-nine works was identified through the nomination process. A database of information for the list of nominated works appears in appendix 3.

Twenty-one of the identified works received multiple nominations. Two received nine nominations, one received eight, one received five, three received four, six received three, and eight of the works received two nominations. The remaining thirty-eight works received only one nomination. To comply with the length and scope of this study, the author arbitrarily chose the seven works with four or more nominations for study and analysis. The works selected were: *Crown of Thorns*-David Maslanka, *Diabolic Variations*-Raymond Helble, *Duo Chopinesque*-Michael Hennagin, *The Palace of Nine Perfection*- Eric Ewazen, *The Phantom Dances*-Michael Hennagin, *Portico*-Thomas Gauger, and *Stained Glass*-David Gillingham. Each analysis addressed the instrumentation, form, melodic and harmonic function, meter and rhythmic language, and performance/rehearsal issues relevant to each work. A resulting comparison of the selected works is presented in table 12

Table 12. Comparison of Selected Works

	Length	Players	Instrumentation	Form	Melody	Harmony	Meter	Rhythm	Tempo
Crown of Thorns 1991	14:00	eight	keyboard ensemble	sonata	thematic, scalar, triadic, simple, tonal with limited chromaticism expressive and dramatic	triadic, long progressions, tonal with limited chromaticism, harmonies are rhythmically based in repeated and arpeggiated motives or ostinatos	generally 4/4, but includes a metrically growing section that works through 5/4, 11/8, and 3/2	motivic, ostinato based, and simple using quarter, eighth and sixteenth note patterns in 4/4. Some long 32nd note passages and syncopation	generally strict, 104-120
Diabolic Variations 1985	10:30	ten	keyboard ensemble with chimes and timpani	theme and variations	thematic, scalar, tonal, some chromaticism dark and mysterious	functional, generally in a minor	generally 3/4, last section is in compound meter - 12/8 and 9/8	simple using quarter, eighth and sixteenth note patterns with limited syncopation	strict from 66-76
Duo Chopinesque 1986	10:30	ten	keyboard ensemble with timpani and extensive percussion, also uses hand claps and foot stomps	fantasy based on binary form of Chopin piano prelude	expressive lines taken from Chopin, combating dissonant and chromatic motivic ideas	functional and tonal from Chopin (e minor), dissonant and atonal otherwise, many uses of 1/2 step tone clusters	generally 4/4 with a multi-metered final section	long simple lines of Chopin interspersed with syncopated, polyrhythmic motives and lines	60 throughout
The Palace of Nine Perfections 2001	23:00	ten	keyboard ensemble with timpani and light percussion	3 mvts 1-ABA 2-ABCDA 3-ABAB	somewhat thematic, scalar and simple. Uses both motivic and expressive themes	use of multiple modes and tonalities, at times triadic and functional, also uses Asian elements of thirds, sixths and perfect intervals	1-generally 4/4 and 9/8 2-generally 4/4 3-generally 4/4 and 12/8	generally simple using quarter, eighth and sixteenth note patterns with some syncopation	1-moderato and allegro molto 2-andante 3-allegro risoluto and allegro molto
The Phantom Dances 1990	12:00	twelve	keyboard ensemble with timpani and extensive percussion also includes visual "phantom" parts	palindrome, based on two beat patterns and phrase segments	thematic but very limited, heard more through non-expressive rhythmic statements and motives	non-functional and atonal, however tonality is sometimes <i>perceived</i> (opening Bb's), many uses of tone and chord clusters	generally 4/4 but is only a convenience, metric motion is developed through multiple and varied groupings of notes and beats	defining concept, many rhythmic motives based on varying long, short and syncopated ideas, very complex layering system used throughout	132 throughout
Portico 1983	12:00	ten	keyboard ensemble (wood and metals generally separated) with battery percussion and timpani	fantasy or rondo	thematic, scalar and diatonic in the lydian and dorian modes, very tuneful with little or no development	uses both functional and non-functional ideas but all very simple, some harmony is established through stacking intervals over the melody	generally 4/4, last section is in 12/8	generally simple using quarter, eighth and sixteenth note patterns with some syncopation	varies with each section from 40 to 144
Stained Glass 1991	10:00	eleven	keyboard ensemble with timpani, piano and extensive percussion	3 continuous movements 1-ABA 2-ABC 3-rondo like	varies - much of the work is based on whole-tone scales, tri-tone intervals, and the lydian scale, chant-like melodies and chromatic lines as also used	varies - some functional and triadic usage as well as whole-tone and chromatic colors	1 - mixed meters 2 - 6/4, 2/4, 3/4 3 - cut-time (5/4 middle section)	ostinato and meter based generally using eighth and sixteenth notes, some use of polyrhythms and silence	1 - 96 2 - 68 3 - 160

All of the selected works were at least ten minutes long and written for eight to twelve players. All were based on a large keyboard percussion ensemble with varying degrees of timpani and non-pitched percussion use. Two of the compositions resembled traditional classical designs (sonata/theme and variations), while the others were based on contemporary or more through-composed formal plans. Melodic and harmonic usage was based on a wide range of compositional techniques, including functional, triadic, modal, chromatic, whole-tone, pentatonic, and atonality. Meter was generally simple with limited odd or mixed meter groupings (except for *Stained Glass*), and rhythmic design typically stayed within the basic confines of the given meter. Many of the works, however, were composed with extensive use of motivic/rhythmic themes and ostinato patterns. Six of the works (all except *The Palace of Nine Perfections*) used specific metronome markings to define tempo.

The University of Oklahoma Percussion Ensemble and Orchestra commissioned six of the seven identified works and the OU Percussion Press published five of those works. *Stained Glass* was commissioned by the University of Utah and published by C. Allen Publications, and *Portico*, while commissioned by the University of Oklahoma, was published by the composer. Five of the works were recorded by the University of Oklahoma Percussion Ensemble (with a sixth, *The Palace of Nine Perfections*, to be released in 2003), three of the works were recorded by both the University of Utah Percussion Ensemble and the Central Michigan University Percussion Ensemble

(Gillingham, Helble and Maslanka), and two other university ensembles also recorded *Crown of Thorns*.

The identification process produced a list of fifty-nine large percussion ensemble compositions that the experts felt represented the highest levels of musical artistry. Thirty-eight works were nominated only once (64%) and fourteen works had two or three nominations (24%). This large number of single, or few common nominations suggests there may not be a strong consensus among the field regarding the ‘most artistic’ works in the literature. This conclusion can be attributed to a number of factors.

First, the experts may all not be familiar with the same library of percussion ensemble literature. Personal taste, experience, background, age (of both the expert and the composition) and marketing of the composition all play a part in the exposure and familiarity each individual has with a specific piece of music. The top three nominated works have each had multiple performances at PAS conventions and have all been recorded on CD at least twice. Therefore, while these works received a large number of nominations and are certainly deserving of the recognition, they are also highly familiar to the field at large.

As the author did not define “high musical artistry,” the experts may also have different opinions on the criteria that determine quality and artistry in music. Therefore, each individual, regardless of familiarity with the literature, may judge the musical artistry of a specific work differently than others, based on their own personal criteria.

Continued research might include similar studies using a larger pool of experts or a broad-based pool of percussion ensemble directors. It is also recommended that future researchers consider providing a preliminary list of compositions for the experts to rank. Therefore, familiarity with the percussion ensemble library might be somewhat consistent and controlled.

All of the selected works in this study were orchestrated around a large keyboard percussion ensemble (orchestral bells, xylophones, vibraphones, and multiple marimbas). Use of non-pitched percussion varied from work to work, and in some cases was not used at all. This could imply that the use of pitch, and perhaps consequently melody and harmony (in the classical sense), could be a required element in obtaining a high level of perceived musical artistry in the large percussion ensemble. However, it should be noted that the recognized earlier non-pitched percussion works of John Cage, Carlos Chavez, and Steve Reich are all smaller ensembles (six players or less), and generally do not use a conductor. Tracking the specific history and development of the keyboard percussion ensemble as well as identifying quality non-pitched percussion works are both areas for future research.

The results of this study further suggest that *Portico* was one of the earliest works to use more than six players within a large keyboard percussion ensemble. Notable specific instrumentation includes the two vibraphones and four marimbas. While many of these parts are doubled, either in unison or in octaves, the use of this large number of

keyboard percussion was extremely rare at that point in time. Because this work may not be as compositionally developed as the other identified works in this study, it could be argued that the identification of *Portico* is in part a result of historical significance.

For the conductor, the seven selected works in this study are all highly developed and require considerable skill in both score study and podium technique. This is an area that has yet to be addressed in the percussion field, but is fast becoming a requisite skill for the percussion ensemble director. Further research into the specific education and pedagogical approaches for percussion directors as conductors, as well as continued score analysis, is highly warranted. As the literature continues to develop and the ensemble library becomes more substantial, the need for experienced conductors will only increase.

It is also notable that all seven of the selected compositions were commissioned by university ensembles and composed by established professional composers (with the exception of Thomas Gauger, a professional percussionist with the Boston Symphony Orchestra). Many writers of percussion music take an idiomatic or novelty approach to the percussion instruments and as a result a large supply of 'mid-level' literature is currently available. This style of writing, while less artistic, is stronger in market value and provides higher financial incentive for both the composer and the publisher. However, for the art form to continue to grow and develop as a viable genre, high-quality works must be commissioned and composed. It is essential for the field to continue to identify established composers and provide them with the incentives needed to write for

the percussion ensemble. Since the selected compositions in this study are not only highly artistic percussion ensemble works but also quality musical compositions in and of themselves, it is obvious that recruiting professional composers to write for the genre is incredibly beneficial.

This study identified fifty-nine large percussion ensemble works that represent a high level of musical artistry. Seven of those works have been presented in detail with a thorough score analysis and discussion for the percussion ensemble conductor. It is hoped that this information will be beneficial to percussion ensemble directors and student performers as well as to the commissioners and composers of new percussion ensemble literature.

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APPENDIX 1
ELECTRONIC MAIL SURVEY

Date: TBA
From: sharris@sfasu.edu
To: participant email address
Subject: Percussion Ensemble Study

Date: TBA

Participant Name/affiliation

Dear (participant name):

Through invitations to perform at the Percussive Arts Society International Convention (PASIC) and/or membership on the Percussive Arts Society Percussion Ensemble Committee you have been identified as an expert in the field of percussion ensemble literature. I am currently doing doctoral research at the University of Oklahoma on percussion ensemble literature, specifically regarding large ensemble works composed between 1970-2000. This research is designed to:

1. Identify a list of the finest large percussion ensemble compositions from 1970-2000.
2. Develop an annotated bibliography of those works and analyze selected compositions to discuss performance and rehearsal issues.

As an expert in the field I invite you to nominate ten large percussion ensemble compositions that you feel meet the highest level of musical artistry from the years 1970-2000. Please rank your nominations from 1 (highest) to 10 (lowest) based on your own definition of high musical artistry, significance and merit. I also ask that if you feel there is a definitive line separating levels of significance within your own list (for instance if you feel the top three are on a different level than the other seven) to please make that indication by putting an asterisk by the top selections. I am not imposing any limitations on style, genre or instrumentation, or on how you and your experienced opinion define musical artistry. I do however ask that the following limitations be observed:

1. large percussion ensemble - defined as six or more players
2. composed between the years 1970-2000
3. only original percussion ensemble works
4. ten nominations including title and composer
5. please submit your nominations by December 13, 2002

If you agree to participate in this study please return this message including your ranked list of nominations below:

- 1.
- 2.

- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

Please also read the attached Informed Consent Form and copy/paste below the appropriate statement regarding consent and recognition for participation in this study (recognition is not required for participation, you may submit nominations anonymously). All composition nominations will remain confidential.

PASTE CONSENT HERE

Thank you in advance for your assistance with this project. It is expected that the results of this study will provide insight in the development of the large/conducted percussion ensemble in the late 20th century while also providing specific compositional evaluations that will benefit both percussion ensemble directors and performers. Your expert opinion is a great asset to this research and I appreciate your input.

There should be one attachment to this message (Informed Consent Form). If this attachment cannot be opened please contact me and I will attempt to correct the attachment or send a hard copy through the mail. If you have any questions or would like more information about this project please feel free to contact me at any time.

Sincerely,

Scott Harris
DMA Candidate
University of Oklahoma
(936) 468-1233
sharris@sfasu.edu

APPENDIX 2
PERFORMANCE NOTES

Crown of Thorns, by David Maslanka

The title *Crown of Thorns* is an obvious reference to Christ's "Crown of Thorns," but the name first came to me as a possible title for a piece from seeing a plant called "Crown of Thorns" at the New York Botanical Gardens. This is a rambling, thorny, desert plant from the Middle East, with small, green leaves, and small, very simply and pretty red flowers. The rambling, interweaving, vine-like stems suggested music to me.

As I meditated on the words "crown of thorns," and on the plant, and the idea of a work for keyboard percussion ensemble, the following image arose:

a darkening sky
seven stars are visible
the seven-starred halo
the golden light
the hands of blessing

The seven-starred halo is the crown of thorns transcended. It is the crown of highest spiritual power arrived at through the greatest depth of suffering. The imagery is Christian, but the experience transcends religion, and is universal. The music is at times sober and reflective, but is, for the most part, filled with the joy and energy of liberation.

Careful attention must be paid to the variable speeds and expressive qualities of the opening 29 measures. From that point on, and especially at measure 47, the tempo of 120 must be locked in place. There is a tendency to slow down between measures 99 and 118, and in the corresponding recapitulation passage, but these passages must be maintained at speed. At measure 144, the music suggests the possibility of a slower, more reflective play, but the tempo must be maintained at ca. 104. Persistent attention to pulse at marked tempos will allow the long expressive line of the piece to emerge properly.

Crown of Thorns is in sonata form with the following structural layout:

- m. 1-46: introduction
- m. 47-64: theme 1
- m. 65-86: theme 2, closely related to theme 1
- m. 87-118: theme 3, closely related to themes 1 and 2
- m. 119-143: closing area, based on theme 3
- m. 144-162: interlude, structurally, but not thematically related to the introduction
- m. 163-256: development, based largely on theme 1
- m. 257-338: recapitulation of theme 3 and on
- m. 287-327: a long dying away, based on the closing area
- m. 328-338: coda

***The Palace of Nine Perfections*, by Eric Ewazen**

“The Palace of Nine Perfections” was inspired by a spectacular painting on 12 adjacent hanging scrolls by the 17th century painter, Yuan Chiang, on display at the MET Museum in New York City. The three movements of the piece depict scenes from this majestic artwork. In the foreground of the painting, one sees the procession of the Emperor K’ang-hsi. The procession consists of advance soldiers on horseback followed by a parade of dignitaries in fine and elaborate robes. The first movement depicts this scene using both stately marching rhythms and rapid, spinning gestures representing the horses in full gallop. In the painting, the palace is nestled among mist-filled valleys. The 2nd movement represents these beautifully mysterious realms. The chords are soft and luxurious: melodies or fragments of melodies appear and disappear in the mist. The fantasy palace itself (home of the Paradises of the Immortals) is a fantastic building – the setting amidst the rocky cliffs, awe-inspiring. The final movement represents the excitement of this vision, the music intense and dramatic.

“The Palace of Nine Perfections” was commissioned by the University of Oklahoma Percussion Orchestra, directed by Richard Gipson, and was premiered on April 11, 2000 at OU. The European premiere was given by the percussion ensemble of the Paris Conservatoire, directed by Frederic Macarez. The West Coast premiere of the work was given by the California State University Percussion Ensemble, directed by Dan Kennedy at their Festival of American Music.

***The Phantom Dances*, by Michael Hennagin**

A knowledge of the formal design of the work may be helpful:

1. The work is based on a series of two-phrase segments. The first phrase ends with a 2+3 beat pattern. The second phrase ends with a 2+2+3 beat pattern.
2. Each segment is repeated a number of times. It is important to note that the phrase lengths are structured in numbers of beats, and do not necessarily represent melodic, rhythmic, or harmonic repetitions.
3. As the piece progresses, the phrases become shorter in length, and the number of repetitions of the two phrase segments are lessened. However, the ending of the phrases (the 2+3 and the 2+2+3 punctuations) remain the same - a kind of incessant “time-keeping.”
4. This entire formal design is superimposed “backwards” simultaneously with the “forward” version. It is placed in a 4/4 metrical setting only for convenience; thus the accents clarify the formal rhythmic structures. Rehearsal marks indicate the main sections of the “forward” version.
5. The effect should be that of a tightening and diminishing (not in volume or activity, but in length) aural experience, and an emerging and increasing visual experience as the phantom “rises, and dances” with the performers while the “play goes on” – finally in silence.

Hast never come to thee an hour,
 A sudden gleam...
 (*A phantom,*)
 precipitating,
 busting all these bubbles,
 fashions, wealth,
 these eager business aims –
 (*a phantom –*
feeding on the strife,
the ceaseless ambition –
dances.)
 books, politics, art, amours –
 Hast never come to thee an hour,
 (*At work, at play, at home, on the street,*
on a stage -)
 A sudden gleam...
 (*a phantom – dancing, gliding, rising,*
and softly whispering)
 precipitating,
 (“Why?” -)
 bursting all these bubbles,
 (*while playing the play,*
speaking the lines,
beating the drum,
incessant, structured, disciplined, mechanical –
racked by the strife, the ceaseless ambition,
hast never come to thee
a secret moment when you embrace,
and dance with the phantom)
 to utter nothingness?
 (*in silence.*)

Walt Whitman

Words in (*italics*) are the composer’s annotations

Stained Glass, by David Gillingham

Stained Glass is a work for percussion ensemble inspired by the beauty and color of stained glass. The work is cast in three continuous movements. The first movement, *Foyers*, is so named because of its reference to the many variations of stained glass found in the entrances of dwellings. As doorways lead to the main living areas of homes, so does this movement serve as a sort of “prelude” leading to the other two movements. Entrances bid a sort of continual welcome and musically, this movement suggests this ongoing “openness”. Even the main theme in the xylophone and piano reflect a sort of “open tonality” with its whole tone patterns. Interspersed, are passages between crotales and chimes which allude to wind chimes and doorbells found in many foyers. The listener must bear in mind, however, that though these colorful stained glass flyers suggest continual welcome, they also hold an uncertainty as to where they will lead us. The tritone motive in the bass line, the whole tone patterns and the dominant seventh at the close of the movement are all collaborators in this “uncertainty”. The movement closes with an interplay of whole tone patterns between bells, crotales and chimes which dies away leaving only a pedal “D” in the timpani.

The second movement bears the title *Cathedrals* and seeks to create the mysteriousness and grandeur of the many great cathedrals of the word which are laden with a multitude of stained glass. The movement begins with a counterpoint of peeling church bells (chimes) which becomes very intense and then fades into the radiant tones of crystal glasses. Emerging underneath the texture of the crystal glasses are organ-like strains in the marimbas which may remind the listener of the typical harmonic successions that flourished during the Renaissance. Following, are lines in chant style stated by a choir of marimbas accompanied by a “dreamy” ostinato in the piano. Antiphonal strains between the marimbas pursue and the movement drifts into a mysterious ostinato underscored by sustained chordal motives centering around the key of C-major.

The final movement, *Sun Catchers*, begins joyously in the bright key of E-major. If one can imagine all the radiant colors which are reflected by a variety of multicolored sun catchers, then a mind set for this movement can be achieved. The movement begins with a vivacious theme in the E-Lydian mode stated by the piano and xylophone and accompanied by bells, marimbas and vibraphones. There is second statement of the theme, now in B-flat Lydian. Accompanied by harp-like arpeggiation in the piano, a second chorale-like theme follows. This segues into a fugal exposition between timpani, roto-toms and temple blocks utilizing motives from the primary theme. Once this counterpoint is in motion, the marimbas and xylophone begin alluding to fragments of the primary theme which gathers texture and intensity and leads to a return of the primary theme. Another fugal exposition follows with xylophone, marimba and vibraphone sharing the action accompanied by an ostinato between timpani and triangle. The fugal motive (based again on the primary theme) becomes transformed into an ostinato pattern which in turn accompanies another statement of the secondary theme in C-major. An uplifting and driving coda culminates the work.

APPENDIX 3

NOMINATED COMPOSITION DATABASE

Title: 12² **Year:** 1994
Composer: Wendy Mae Chambers **Duration:** 45:00
Publisher: Whole>Sum **Number of Players:** 12
Instrumentation: 1. tom-toms (3), glockenspiel, lion's roar, claves, anvils (2), mark tree; 2. sleighbells, marimbula, gongs (3), Chinese gong, thundersheet, suspended cymbal, rainstick, clapstick, rattle; 3. cricket, claves, suspended cymbal, bongos, pipe length, cow bells (2), crank siren, gong; 4. bass drum, tom-tom, triangle, bongos, maracas, crotales; 5. tom-toms (3), glockenspiel, lion's roar, clave, brake drums (2), mark tree; 6. tamburine, log drum, gong, Chinese gong, thundersheet, theramin, rainstick, ratchet, conch shell, crotales; 7. maracas, temple blocks, suspended cymbal, claves, conch shell, marimba bell, cow bells (2), buzzer, gong, tubular chimes; 8. bass drum, triangle, water gong, bamboo wind chimes, tin cans (3), tubular chimes; 9. tom-toms (3), glockenspiel, lion's roar, claves, brake drums (2), mark tree; 10. vibraslap, log drum, gong, Chinese gong, thundersheet, congas (2), rainstick, wind tube, crotales, tamburine; 11. cricket, bongos, claves, suspended cymbal, tamburine, tam-tam, cow bells (2), rainstick; 12. bass drum, triangle, tam-tam, suspended cymbal, maracas, tin cans (3), tubular chimes (Note: some equipment shared by players)
Program Notes: dedication: in memory of John Cage; premiere: July 24, 1994, St. Paul's Chapel, Columbia University, New York City, Howard van Hynning, conductor
Recordings: 12² – Wendy Mae Chambers

Title: African Welcome Piece **Year:** 1971
Composer: Michael Udow **Duration:** 5:35
Publisher: U-Miami **Number of Players:** 12
Instrumentation: tom-toms (4), timbales, snare drums (2), bongos, timpani (4), agogo bells or steel drum, small wooden blocks (24), bull-roarers (6), rattles (6); with chorus of chanters
Program Notes: n/a
Recordings: n/a

Title: Arcadia II **Year:** 1982
Composer: David Maslanka **Duration:** 35:00
Publisher: Carl Fischer **Number of Players:** 6
Instrumentation:
Program Notes: premiere: January, 1988, Midwestern Convention, Ann Arbor, MI
Recordings: Percussion Music of David Maslanka - Central Michigan University Percussion Ensemble; Classic Works for Percussion Ensemble vol. 2 - University of Utah Percussion Ensemble (first movement)

Title: Bonham **Year:** 1988
Composer: Christopher Rouse **Duration:** 8:00
Publisher: Boosey and Hawkes **Number of Players:** 8
Instrumentation: 1. timpani (5), suspended cymbal, guiro, log drums (2); 2. ratchet, tamburine, snare drum, vibraslap, conga drum, wood block, hammer; 3. snare drum, bass drum, tam-tam, wood block, maracas; 4. timbales, Chinese cymbal, suspended cymbal,

claves; 5. bass drum, tenor drum, cow bell, castanets; 6. tom-toms (4), tam-tam; 7. tom-toms (4), bongos; 8. drumset

Program Notes: commission: Massachusetts Arts Council for the New England Conservatory Percussion Ensemble; premiere: April 1989, NEC Ensemble, Frank Epstein, conductor

Recordings: Different Strokes - Hohner Percussion Ensemble

Title: Bangala

Year: 2000

Composer: David Childs

Duration: n/a

Publisher: C. Alan Publications

Number of Players: 14

Instrumentation: crotales, bells, xylophone, vibraphones (2), marimbas (4 4-octave, 1 5-octave), chimes, suspended cymbals (3), tambourine, snare drum, bongos (4), temple blocks, wood blocks (4), triangle, kalimba (or synthesizer), tam-tam, congas (4), brake drums (5), bass drum, tom-toms (3), log drums (5), timpani, piano

Program Notes: written for: David Eyler and the Tri-College Percussion Ensemble

Recordings: n/a

Title: Chameleon Music

Year: 1988

Composer: Dan Welcher

Duration: 10:30

Publisher: OU Percussion Press

Number of Players: 10

Instrumentation: 1. crotales (upper octave), orchestra bells, xylophone; 2. vibraphone, glass wind chimes; 3. marimba (low C), ceramic wind chimes; 4. marimba (low A), tom-toms (4); 5. suspended cymbal (3), cricket, flexatone, castanets, auto spring coil, triangle, bass drum, tam-tam; 6. tom-toms (5), temple blocks (5), cricket, triangle, gongs (2), brake drums (5); 7. crotales (lower octave), orchestra bells, xylophone; 8. vibraphone, metal wind chimes 9. marimba (low C); 10. bass marimba, bamboo wind chimes (note: some equipment shared by players)

Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere: November 8, 1988, OU Percussion Ensemble, Richard Gipson, conductor

Recordings: Twilight Offering Music - The University of Oklahoma Percussion Ensemble

Title: Compendium

Year: 1994

Composer: Blake Wilkins

Duration: 11:41

Publisher: OU Percussion Press

Number of Players: 11

Instrumentation: 1. orchestra bells (high D), chimes (high G), timbales, gong, suspended cymbal; 2. xylophone, bass drum, suspended cymbal, tuned gongs (3); 3. xylophone, crotales, snare drum, large gong, suspended cymbal, brake drums (2); 4. vibraphone, almglocken (5), large gong; 5. vibraphone, tom-toms (5), Chinese cymbal; 6. marimba, temple blocks; 7. marimba, suspended cymbal; 8. marimba, bongos; 9. marimba, log drums (4 pitches); 10. bass marimba, congas; 11. timpani (5), orchestra bells (high D), gong, cymbal

Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere: November 18, 1994, PASIC Atlanta, GA, Richard Gipson, conductor

Recordings: Twilight Offering Music - The University of Oklahoma Percussion Ensemble

Title: Con Luigi Dallapiccola

Year: 1979

Composer: Luigi Nono

Duration: 14:00

Publisher: Casa Ricordi/BMG

Number of Players: 6

Instrumentation: timpani, marimba(s), crotales, bell plates, tubular chimes, bass drum, lion's roar, toms, triangle, cymbal, Chinese cymbal, wood blocks, bamboo guiro, sleighbells

Program Notes: premiere: April 11, 1979, Milan, I Percussionisti del Teatro alla Scala
Recordings: n/a

Title: Concerto for Alto Saxophone and Percussion Orchestra
Year: 2000
Composer: Russell Peterson
Duration: 17:00
Publisher: Honeyrock
Number of Players: 13
Instrumentation: vibraphones (2), marimbas (4), bass marimba, crotales, snare drum, large gong, crash cymbals, guiro, flat gong, chimes, glockenspiel, triangle, tom-toms (3), wind chimes, roto-toms (3), temple blocks, suspended cymbal, bass drum, timbales, brake drums (5), timpani (4), piano; with alto saxophone
Program Notes: dedicated to David Eyler and the Concordia Percussion Ensemble
Recordings: Wood, Metal, Skin - Concordia Percussion Ensemble; American Breath - Russell Peterson

Title: Concerto for Marimba and Percussion Ensemble
Year: 1978
Composer: Daniel Levitan
Duration: 25:00
Publisher: manuscript
Number of Players: 11
Instrumentation: solo marimba; 1. suspended cymbal (2), triangle, sizzle cymbal, wood block; 2. cow bells (2), gong, brake drum, temple blocks (2); 3. finger cymbals, tambourine, claves, maracas; 4. snare drum 5. tam-tam, bass drum 6. vibraphone; 7. vibraphone; 8. tom-toms (5); 9. tom-toms (5); 10. timpani (4)
Program Notes: premiere: 1979, Manhattan Percussion Ensemble, Paul Price, conductor (second prize 1978 PAS Composition Contest)
Recordings: n/a

Title: Concerto for Percussion Ensemble
Year: 1996
Composer: David Gillingham
Duration: 17:00
Publisher: C. Alan Publications
Number of Players: 13
Instrumentation: 1. crotales, suspended cymbal, tambourine; 2. orchestra bells, tubular chimes, snare drum; 3. xylophone, bongos, bells; 4. vibraphone, temple blocks (5); 5. vibraphone, wood blocks (4); 6. marimba (low A); 7. marimba (low A); 8. marimba (low A); 9. marimba (low F); 10. bass marimba, tam-tam; 11. congas (4), log drum, brake drums (4); 12. tom-toms (3), bass drum, log drum, nipple gongs (5); 13. timpani (5); with piano
Program Notes: commission/dedication: Lancaster High School Percussion Ensemble. Lancaster, Ohio, Bruce V. Gerker, conductor; premiere: OMESC, Dayton, Ohio
Recordings: Stained Glass - David Gillingham, Central Michigan University Percussion Ensemble

Title: Continuum
Year: 1965
Composer: Kazimierz Serocki
Duration: 12:53
Publisher: Moeck
Number of Players: 6
Instrumentation: 1. marimba, vibraphone, timpano, temple blocks (3), tom-toms (2), suspended cymbal, tam-tams (2); 2. tubular chimes, gongs (2), maracas, triangle, bottles (3), claves, bongos, tom-toms (3), snare drums (2), tambourine, bass drum, suspended cymbals (3); 3. xylophone, vibraphone, timpano, triangle, slapstick, temple blocks (3), tenore drum, suspended cymbal, tam-tams (2); 4. xylophone, vibraphone, slapstick, ratchet, temple blocks (3), congas (2), suspended cymbal, tam-tams (2); 5. orchestra bells, crotales, cow bells (4), timpano, gongs (3), maracas, triangle, bottles (3), claves, bongos, tom-toms (3), bass drum.

suspended cymbals (3), Chinese cymbal; 6. orchestra bells, crotales, timpano, gongs (4).
maracas, triangle, bottles (3), claves, bongos, tom-toms (3), tambourine, bass drum,
suspended cymbals (3), Chinese cymbal

Program Notes: dedication: to les Percussions de Strasbourg; premiere: September 17.
1967, Stockholm

Recordings: Polish Contemporary Percussion - Warsaw Percussion Group

Title: Crown of Thorns

Year: 1991

Composer: David Maslanka

Duration: 14:15

Publisher: OU Percussion Press

Number of Players: 8

Instrumentation: marimbas (4), bass marimba, vibraphones (2), glockenspiel

Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere:
November 14, 1991, OU Percussion Ensemble, Richard Gipson, conductor

Recordings: Twilight Offering Music - The University of Oklahoma Percussion
Ensemble; Percussion Music of David Maslanka - Central Michigan University Percussion
Ensemble; Phage - Texas A&M University-Commerce Percussion Ensemble; Percussion
Works - Lawrence University Percussion Ensemble; Classic Works for Percussion
Ensemble vol. 3 - University of Utah Percussion Ensemble

Title: The Crystals

Year: 1998

Composer: David Long

Duration: 10:00

Publisher: C. Alan Publications

Number of Players: 10

Instrumentation: 1. vibraphone, bells; 2. vibraphone, bells; 3. chimes, crotales, xylophone;
4. chimes, crotales, xylophone; 5. marimba; 6. marimba; 7. marimba; 8. marimba; 9. bass
marimba; 10. timpani

Program Notes: commission: University of North Carolina-Greensboro Percussion
Ensemble; premiere: November 1998, PASIC Orlando, FL

Recordings: n/a

Title: Darkness

Year: 1984

Composer: Franco Donatoni

Duration: 8:00

Publisher: Casa Ricordi/BMG

Number of Players: 6

Instrumentation: 1. vibraphone, marimba; 2. vibraphone, marimba; 3. glockenspiel,
xylophone; 4. glockenspiel, temple blocks (5); 5. crotales, temple blocks (5); 6. crotales,
wood blocks (5), bass drum (all players need: gongs (2), bass drum, bongos, tom-toms (3)

Program Notes: premiere: September 18, 1984, Strasbourg, France, Percussions de
Strasbourg

Recordings: n/a

Title: Desperate Attitudes

Year: 1998

Composer: Gordon Stout

Duration: 12:00

Publisher: KPP

Number of Players: 11

Instrumentation: marimbas (4), timpani, suspended cymbal, temple blocks, xylophone,
crotales (2 octaves), dumbeg, vibraphone, orchestra bells, lead steel pan, slitdrums (5
itches), roto-toms (8), snare drums (3)

Program Notes: written for: Michael Burritt and the Northwestern University Percussion
Ensemble; premiere: May 1998

Recordings: n/a

Title: Diabolic Variations
Composer: Raymond Helble
Publisher: OU Percussion Press
Instrumentation: 1. crotales (2 octaves); 2. orchestra bells; 3. vibraphone; 4. tubular chimes; 5. xylophone; 6. marimba (low A); 7. marimba (low A); 8. marimba (low A); 9. bass marimba; 10. timpani (4)
Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere: November 1985, PASIC Universal City, CA, University of Oklahoma Percussion Ensemble. Richard Gipson, conductor
Recordings: Laser Woodcuts - University of Oklahoma Percussion Ensemble; The Gamut - Hohner Percussion Ensemble; Classic Works for Percussion Ensemble vol. 2 - University of Utah Percussion Ensemble

Title: Drumming
Composer: Steve Reich
Publisher: Boosey and Hawks
Instrumentation: bongos (8 pitches), marimbas (3), orchestra bells (3); with female voices (2) and piccolo
Program Notes: premiere: December 1971, Museum of Modern Art, New York City
Recordings: Drumming – Steve Reich; Hum – Talujon Percussion Quartet

Title: Duo Chopinesque
Composer: Michael Hennagin
Publisher: OU Percussion Press
Instrumentation: 1. orchestra bells, temple blocks, piccolo snare drum; 2. chimes, crotales, suspended cymbal, wood blocks (2), tom-tom; 3. xylophone, suspended cymbal, small brass wind chimes, tambourine, bass drum; 4. vibraphone, cowbell; 5. vibraphone, tom-toms (6). brake drums (2), claves; 6. marimba; 7. marimba, ratchet; 8. marimba; 9. bass marimba, suspended cymbal, small gong, bongos; 10. timpani (4), snare drum, tam-tam, suspended cymbal, glass wind chimes
Program Notes: commission: University of Oklahoma Percussion Ensemble
Recordings: Laser Woodcuts - University of Oklahoma Percussion Ensemble

Title: Fanfare, Meditation and Dance
Composer: Stanley Leonard
Publisher: S. Leonard
Instrumentation: 1. orchestra bells, cup gongs (3), maracas, finger cymbals; 2. tom-toms (4), crystal glasses (4), finger cymbals, vibraslap; 3. snare drum, vibraphone, bongos; 4. suspended cymbals (3), crash cymbals, temple blocks (4), antique cymbals (4), wood block; 5. chimes, tam-tams (3), guiro, metal plate; 6. tam-tam, snare drum, vibraslap; 7. bass drum, xylophone, chimes; 8. timpani (4), marimba
Program Notes: n/a
Recordings: n/a

Title: Five Pieces for Clarinet and Percussion Orchestra
Composer: Phillip Parker
Publisher: C. Alan Publications
Instrumentation: xylophone, marimbas (2), vibraphone, orchestra bells, timpani, percussion; with solo clarinet, harp and piano

Program Notes: premiere: November 1986, Wichita State University Percussion Ensemble, J.C. Combs, conductor
Recordings: Classic Works for Percussion vol. 3 - University of Utah Percussion Ensemble; Sketches - University of North Carolina-Greensboro Percussion Ensemble

Title: Gainsbough
Composer: Thomas Gagner
Publisher: Southern Music
Instrumentation: 1. marimba, vibraphone, triangle; 2. marimba, bells, 3. snare drum, gong, bells, chimes, triangle, tom-toms (2); 4. timpani, triangle; 5. bass drum, attached cymbal, crash cymbals, suspended cymbals (2); gong
Program Notes: n/a
Recordings: n/a

Title: Gending Bali
Composer: Richard Kvistad
Publisher: manuscript
Instrumentation: two Balinese gender (or two vibraphones, or two tuned pipes, or four sets of cow bells), orchestra bells (2), gongs in A & E (or timpani), tam-tam, wood block
Program Notes: dedication: to Sinti, Sumandhi and Rambang
Recordings: n/a

Title: Geometrics
Composer: Jonathan Bendrick
Publisher: Clark
Instrumentation: wood blocks (9)
Program Notes: n/a
Recordings: n/a

Title: Hierophonie V
Composer: Yoshihisa Taira
Publisher: Rideau
Instrumentation: 1. timpano, bongos, timbales, wood blocks (5), claves, temple bells (2), tam-tam, Thai gongs (4), anvils; 2. timpano, tarole, bongos, temple blocks (5), whip, wood chimes, Chinese cymbal, Phillipine gongs (4), anvils, cowbell, flexatone; 3. timpano, congas, tom-toms (3), bass drum, temple blocks, maracas, temple bells (3), cowbell, glass chimes, Chinese cymbal, cymbals (3); 4. snare drum, bongos, congas (4), wood blocks (5), African drum, claves, tam-tams (2), Phillipine gongs (4), anvils; 5. timpano, bongos, tom-toms (2), temple blocks (5), claves, maracas, temple gongs (3), cymbals (3), rail, glass chimes, bell plates (2); 6. snare drum, congas, tom-toms (3), bass drum, wood blocks (6), claves, tam-tams (2), Thai gongs (4), saw, anvils, gliss gong, cowbell
Program Notes: dedication: "to the Strasbourg Percussionists, with whom I shared, during rehearsals, an unforgettable musical experience"
Recordings: Cage, Cowell, Lundquist, Taira, Farberman - Kroumata

Title: Ketiak
Composer: Akira Nishimura
Publisher: Ongaku
Year: 1979
Duration: 11:18
Number of Players: 6

Instrumentation: 1-4. bongos, congas, maracas, claves; 5. tubular chimes, sleighbells, tam-tams (3); 6. sizzle cymbal, suspended cymbals (2), timpani (6); requires voice amplification
Program Notes: premiere: 1979, Tokyo, Japan
Recordings: Nishimura, Longtin, Lemay, Gregoire - Percumania; Works of Akira Nishimura - Percussion Group 72; Perfect Percussion vol. 2 - Tri Perkussion

Title: Los Dioses Aztecas, op. 107
Composer: Gardner Read
Publisher: Cole
Instrumentation: timpani (4), bass drums (2), snare drum, tenor drum, tom-toms (3) wood blocks (3), temple blocks (5), tambourines (2), claves, rasper, maracas, suspended cymbals (3), sizzile cymbal, gongs (2), triangles (2), sandpaper blocks, thundersheet, chimes, marimba, glockenspiel, vibraphone, xylophone, crotales, crash cymbals
Program Notes: premiere: March 8, 1960, New York City, Manhattan Percussion Ensemble, Paul Price, conductor
Recordings: n/a

Title: Montana Music: Three Dances for Percussion
Composer: David Maslanka
Publisher: Carl Fischer
Instrumentation: n/a
Program Notes: commission: Central Michigan University Percussion Ensemble; premiere: December 1993, Midwest International Band and Orchestra Clinic, Chicago, IL
Recordings: Percussion Music of David Maslanka - Central Michigan University Percussion Ensemble

Title: Music for Cross-Cultures, No. 1
Composer: Michael Udow
Publisher: Equilibrium
Instrumentation: marimbas (2), vibraphones (2), tom-toms (10), roto-toms (10), timbales (5), bongos (5), bass drum (2), suspended steel plates (2), Peking Opera gong, gliss gong
Program Notes: commission/premiere: University of Texas Percussion Ensemble, George Frock, conductor
Recordings: n/a

Title: The Nightwatch
Composer: Joseph Blaha
Publisher: OU Percussion Press
Instrumentation: 1. xylophone, snare drum; 2. xylophone, piccolo snare drum, orchestra bells, claves, anvil, bongos; 3. vibraphone; 4. vibraphone, temple blocks (5), ratchet; 5. marimba, metal wind chimes; 6. marimba, wood blocks (2); 7. marimba, sandpaper blocks; 8. marimba, crotales, guiro; 9. marimba, bass drum, suspended cymbal, snare drum, cow bells (2); 10. orchestra bells, tam-tam, snare drum, bass drum, suspended cymbal, crash cymbals, triangle, hi-hat, medium gong, sleighbells; 11. chimes, snare drum, suspended cymbal, Chinese cymbal, crash cymbals, vibraslap, castanets, triangle, tom-toms (4), tambourine, slapstick; 12. timpani, suspended cymbal
Program Notes: Grand Prize Winner, 2000 Michael Hennigan Prize in Composition; premiere: University of Oklahoma Percussion Orchestra, Richard Gipson, conductor
Recordings: n/a

Title: The Palace of Nine Perfections
Composer: Eric Ewazen
Publisher: OU Percussion Press
Instrumentation: 1. glockenspiel, chimes, crotales, xylophone; 2. vibraphone; 3. vibraphone; 4-6. marimba; 7. bass marimba; 8. timpani; 9-10. percussion
Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere: 2000, OU Percussion Ensemble, Richard Gipson, conductor
Recordings: to be released by the University of Oklahoma Percussion Ensemble in 2003 on Resonator Records

Year: 2001
Duration: 23:00
Number of Players: 10

Title: Paschal Dances
Composer: David Gillingham
Publisher: C. Alan Publications
Instrumentation: 1. tom-toms (4), congas (4), crash cymbals; 2. tom-toms (4), bongos (4); 3. timpani (5), tambourine; 4. crotales, snare drum; 5. orchestra bells, temple blocks; 6. tubular chimes, roto-toms (5), timbales; 7. vibraphone, suspended cymbal, orchestral bells. anvil; 8. crotales, vibraphone; 9. marimba, xylophone; 10. marimba; 11. marimba; 12. tam-tam, windchimes; with piano
Program Notes: dedication: Robert Hohner and the Central Michigan University Percussion Ensemble; premiere: April 15, 1986, Central Michigan University Percussion Ensemble, Robert Hohner, conductor (third place prize 1988 PAS composition contest)
Recordings: Stained Glass – David Gillingham, Central Michigan University Percussion Ensemble

Year: 1986
Duration: 12:20
Number of Players: 12

Title: Persephassa
Composer: Iannis Xenakis
Publisher: Salabert
Instrumentation: 1. stones, mouth siren, Simantra metal, suspended cymbal, tam-tam, gong, wood block, Simantra wood, maracas, timpano, snare drums (4), bass drum; 2. stones, mouth siren, wood block, Simantra wood, maracas, bongos, tom-toms (3), bass drum with pedal, Simantra metal, suspended cymbal, tam-tam, gong; 3. stones, mouth siren, timpano, bongos, tom-toms (3), wood block, Simantra wood, maracas, suspended cymbal, tam-tam, gong; 4. stones, mouth siren, Simantra metal, suspended cymbal, tam-tam, gong, bongos, tom-tom, timpano, conga bass drum, wood block, maracas, Simantra wood; 5. stones, mouth siren, bongos, tom-tom, bass drum with pedal, Simantra metal, suspended cymbal, tam-tam, gongs (2), wood block, Simantra wood, maracas; 6. simantra metal, mouth siren, suspended cymbal, tam-tam, gong, bongos, snare drum, conga, tom-tom, timpano, wood block, Simantra wood, maraca, stones, bass drum with pedal; all players must also have small metal sheets (affolants)
Program Notes: dedication: to the six Strasbourg percussionists; premiere: September 9, 1969, Persepolis, Festival de Chiraz, Percussions de Strasbourg
Recordings: Persephassa/Psappha/Okho – Iannis Xenakis

Year: 1969
Duration: 24:00
Number of Players: 6

Title: The Phantom Dances
Composer: Michael Hennigan
Publisher: OU Percussion Press
Instrumentation: 1. orchestra bells, snare drum, castanets, sandpaper blocks; 2. roto-toms (8), crotales, cowbell, tambourine, marktree, suspended cymbal; 3. tubular chimes, snare drum, maracas; 4. xylophone, wood block; 5. xylophone, snare drum; 6. vibraphone, bass drum, bongos, slapstick, gong; 7. vibraphone, tam-tam, tambourine, triangle, suspended

Year: 1990
Duration: 12:00
Number of Players: 12

cymbal, tom-toms, gong; 8. marimba, brake drum, sleighbells; 9. marimba, temple blocks, claves; 10. marimba; 11. marimba, bass drum, slit drum; 12. timpani (5), guiro, field drum, vibraslap

Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere: November 8, 1990, PASIC, Philadelphia, PA, University of Oklahoma Percussion Ensemble, Richard Gipson, conductor

Recordings: Twilight Offering Music - The University of Oklahoma Percussion Ensemble

Title: Pleiades

Year: 1978

Composer: Iannis Xenakis

Duration: 46:00

Publisher: Salabert

Number of Players: 6

Instrumentation: 114 different metal sounds, sixxens (6), bongos (12), tom-toms (18), tumbas (6), timpani (36), bass drums (3), vibraphones (3), marimba, xylophone, xylorimba

Program Notes: premiere: May 17, 1979, Strasbourg, Percussions de Strasbourg

Recordings: Xenakis: Pleiades – Strasbourg Percussions/Adame Drame; Iannis Xenakis – Kroumata/Mortensen

Title: Portico

Year: 1983

Composer: Thomas Gauger

Duration: 12:00

Publisher: Gauger

Number of Players: 10

Instrumentation: marimbas (4), vibraphones (2), orchestra bells, tubular chimes, crotales, xylophone, timpani (4), snare drum, tom-toms (4), triangle, suspended cymbal, attached cymbal, tam-tam, bass drum, glass wind chimes, sleighbells

Program Notes: commission: University of Oklahoma Percussion Ensemble

Recordings: Laser Woodcuts – University of Oklahoma Percussion Ensemble

Title: Preachers, Thieves and Acrobats

Year: 1989

Composer: John Gibson

Duration: 17:00

Publisher: M. Baker

Number of Players: 7

Instrumentation: 1. glockenspiel, timpani (2), shaker; 2. vibraphone, chimes, bass drum; 3. xylophone, crotales, ratchet, coo-coo call; 4. marimba, shaker; 5. snare drum, bamboo wind chimes, suspended cymbal, wood blocks (2), crash cymbals; 6. sleighbells, snare drum, shaker, wood blocks (2); 7. tom-toms (4), shaker, bass drum; with narrator and tape

Program Notes: n/a

Recordings: n/a

Title: Prelude, Adagio e Finale

Year: 1963

Composer: Ricardo Malipiero

Duration: 15:20

Publisher: Zerboni

Number of Players: 5

Instrumentation: marimba, vibraphone, xylophone, suspended cymbals (3), bongos (3), temple blocks (3), tom-toms (3), tam-tam, tambourine, tabor, bass drum & cymbals, crotales, piano; with voice (text: M. Gallardo-Drage, G. Noventa and G. Ungaretti)

Program Notes: premiere: August 1, 1963, Buenos Aires, A. Krieger, director

Recordings: n/a

Title: Release

Year: 1995

Composer: Dave Hollinden

Duration: 16:00

Publisher: manuscript

Number of Players: 8

Instrumentation: 1. marimba, brake drum, bell plate, metal pipe, bamboo windchimes, cymbal; 2. vibraphone, brake drum, bell plate, metal pipe, Tibetan prayer cymbals, cymbal; 3. marimba, brake drum, bell plate, metal pipe, bamboo windchimes, cymbal; 4. vibraslap, sleighbells, brake drum, auto spring, cowbells (2), bell plate, metal pipe, triangles (2), crotales, tam-tam, suspended cymbals (2), Chinese cymbal; 5. bass drum, field drum, cowbell, tom-toms (4), congas (2), bongos, drums (2), glass windchimes, marktree, finger cymbals; 6. timbales, tambourine, cowbell, log drum, temple blocks (5), wood blocks (3), claves, timpani (3); 7. bass drum, field drum, cowbell, tom-toms (4), congas, bongos, drums (2), glockenspiel; 8. tambourine, sleighbells, brake drum, auto spring, cowbells (2), bell plate, metal pipe, triangles (2), crotales, tam-tam, suspended cymbals (2), Chinese cymbal
Program Notes: commission: Central Washington University; premiere: November 5, 1995, PASIC Phoenix, AZ, Central Washington University Percussion Ensemble, Andrew Spencer, conductor
Recordings: n/a

Title: Sacrificial Rite **Year:** 1993
Composer: David Gillingham **Duration:** 6:00
Publisher: C. Alan Publications **Number of Players:** 5
Instrumentation: 1. bass drums (4); 2. bass drums (4), crotales, claves; 3. hi-hat, tam-tam, log drum; 4. tam-tam, lion's roar, chimes, bongos, crotale (G#), suspended cymbal; 5. marimba, tambourine, brake drum, conga drum
Program Notes: premiere: November 16, 1993, Central Michigan University Percussion Ensemble, Robert Hohner, conductor
Recordings: Stained Glass – David Gillingham, Central Michigan University Percussion Ensemble

Title: Sisu **Year:** 1976
Composer: Torbiom Lunquist **Duration:** 9:20
Publisher: Suecia **Number of Players:** 6
Instrumentation: 1. xylophone, crotales; 2. vibraphone, suspended cymbals; 3. xylorimba, suspended cymbals; 4. marimba, tom-toms, tam-tam; 5. timpani (4); 6. Thailand gongs (3). Chinese gong, tubular chimes
Program Notes:
Recordings: Cage, Cowell, Lundquist, Taira, Farberman - Kroumata

Title: Six Invocations to the Svava Mandala **Year:** 1973
Composer: Walter Mays **Duration:** 18:35
Publisher: CPP/Belwin **Number of Players:** 10
Instrumentation: 1. tam-tam, marimba, castanets, vibraphone, glass in F#; 2. tam-tams (2), camel bells, xylophone, vibraphone; 3. thundersheet, temple blocks, claves, crotales, sleighbells, castanets; 4. tubular chimes, brake drums (3), cow bell, tom-toms (5), snare drum, castanets; 5. bass drum, flexatone, slide whistle, saw; 6. vibraphone, glasses (3), marimbula; 7. piano (interior), orchestra bells, triangle, bongos, vibraslap, windchimes; 8. timpani (5), suspended cymbals (2); 9. steel pipes (2), tam-tams (2), wood block, crash cymbals, string of small bells; 10. tam-tam, glasses (2), vibraphone, chimes, wood blocks (2); with celestra, piano and electric bass
Program Notes: commission: J.C. Combs and the Wichita State University Percussion Orchestra (first prize 1974 PAS composition contest)
Recordings: World Influences – Wichita State University

Title: Six Marimbas
Composer: Steve Reich
Publisher: Hendon
Instrumentation: marimbas (6)
Program Notes: premiere: April 20, 1987, Lincoln Center, New York City, Manhattan Marimba Quartet and members of Steve Reich and Musicians
Recordings: Sextet, Six Marimbas – Steve Reich

Year: 1973
Duration: 20:00
Number of Players: 6

Title: Song of Middle Earth
Composer: Daniel McCarthy
Publisher: C. Alan Publications
Instrumentation: Solo Instrumentation: marimba (4.6 octaves), tom-toms (5), metals (4), tam-tams (3), cymbals (3); Ensemble Instrumentation: 3 marimbas (4.3 octaves), 5-octave marimba, crotales, 2 sets of bells, vibraphone, tom-toms (6), tam-tams (4), claves (2), bell tree, congas, sleigh bells, triangle, woodblock, bongos, timbales, snare drum, low tom, afuche, castanets (2), finger cymbals (2), suspended cymbals (2), temple blocks, woodblocks (3), bass drum, maracas, sandblocks, slap stick, vibraslap, water gong, timpani: with piano
Program Notes: premiere: November 1994, PASIC Atlanta, GA, University of North Carolina-Greensboro Percussion Ensemble, Cort McClaren, conductor
Recordings: Song of Middle Earth - Daniel McCarthy, performed by the University of North Carolina-Greensboro Percussion Ensemble

Year: 1994
Duration: 18:00
Number of Players: 9

Title: Soundscape
Composer: Dary John Mizelle
Publisher: Lingua
Instrumentation: 1. metal windchimes, almglocken, snare drum, bass drum, marimba, clay bells (7), glasses (3); 2. vibraphone, metal pipes (4), tam-tam, lion's roar, wood blocks (6), striking stones, cloud chamber bowl, bottle, glass windchimes; 3. glock windchimes, triangles (3), button gongs (3), stroke rods (5), cow bells, field drum, temple blocks, gavel and block, guiro, stones chimes, glasses (3); 4. kins (5), bell plate, thundersheet, claves, ratchet, striking stones, cloud chamber bowl, bottle; 5. brake drum, sauce pan, sizzle cymbal, conga, slit drums (4 pitches), whip, gavel and block, bamboo windchimes, ceramic bells (3), glasses; 6. crotales, hanging bells, Chinese opera gongs (8), timpani (4), maracas, wood headed drum, wood bell, striking stones, cloud chamber bowl, bottle; 7. elephant bell, tubular chimes, anvil, timbals, marimba, windchimes, xylophone, sandpaper blocks, pebbles in clay pot, glasses (3); 8. cloud chamber bowls (2), bottle, shards in bottle, striking stones, log drums (4 pitches), cabassa, bass drum, orchestra bells, elephant bells (3)
Program Notes: written for the Oberlin Percussion Group
Recordings: n/a

Year: 1976
Duration: 33:10
Number of Players: 8

Title: Stained Glass
Composer: David Gillingham
Publisher: C. Alan Publications
Instrumentation: 1. xylophone; 2. crotales, orchestra bells; 3. tubular chimes, anvil; 4. marimba; 5. marimba; 6. bass marimba; 7. vibraphone, suspended cymbal, crystal glasses; 8. vibraphone, crash cymbals, crystal glasses; 9. bass drum, tam-tam, temple blocks (5); 10. tom-toms (4), roto-toms (6); 11. timpani (5); with piano
Program Notes: commission: University of Utah Percussion Ensemble; premiere: November 23, 1991, PASIC Anaheim, CA, Douglas Wolf, conductor

Year: 1991
Duration: 10:00
Number of Players: 11

Recordings: Stained Glass – David Gillingham, Central Michigan University Percussion Ensemble; Classic Works for Percussion vol. 2 – University of Utah Percussion Ensemble

Title: Stoicheia

Year: 1987

Composer: James Wood

Duration: 65:00

Publisher: manuscript

Number of Players: 15

Instrumentation: Solo 1. bongos (4), congas, bass drum, bass drum with pedal, tambourine, xylophone bars (2), wood blocks (4), log drum, African cow bells, bamboo clappers, flexatone, bell cluster, bosun's whistle, football whistle, various African whistles, cabasa, eucal blossom, glass bottle, tom, snare drum, sistrum, hyoshigi, maraca, guiro, bamboos, chocalho, metal shaker, sleighbells, chains, atarigane, Chinese gliss gong, stones, crotales, glockenspiel; Solo 2. bongos (4), congas, bass drums (2), tambourine, xylophone bars (2), wood blocks (4), log drum, crotales, bosun's whistle, football whistle, various African whistles, cabasa, glass bottle, tom, snare drum, hyoshigi, African cow bells (2), maracas, guiro, bamboos, chocalho, metal shaker, chains, sleighbells, boobam, atarigane, Chinese gliss gong, sasara, stones, metallophone, bronze bells; Chorus 1: 1. bongos, tom-toms (2), conga bass drum with pedal bamboo clappers, tambourine, wood blocks (2) metal claves, glass bottles (8), crotales, eucal blossom, football whistle, cabasa, bonang, xylophone bars (2), whip; 2. bongos, tom-toms (2), conga, bass drum with pedal, bamboo clappers, tambourine, wood block, metal claves, glass bottles (8), crotales, eucal blossom, African whistle, bonang, xylophone bars (2), whip; 3. bongos, tom-toms (2), conga, bass drum with pedal, bamboo clappers, tambourine, wood block, metal claves, cowbells (8), crotales, eucal blossom, African whistle, bonang, xylophone bars (2), whip; Chorus 2: 4. bongos, tom-toms (2), conga, bass drum, bass drum with pedal, bamboo clappers, tambourine, stamping tube, wood block, metal claves, cowbells (8), football whistle, sleighbells, temple blocks (5), temple bell, xylophone bars (2), whip; 4A. bell plates (5); 5. bongos, tom-toms (2), conga, bass drum, bass drum with pedal, bamboo clappers, tambourine, stamping tube, wood block, metal claves, cowbells (8), African whistle, bonang, sleighbells, xylophone bars (2), whip; 5A. gongs (6); 6. bongos, tom-toms (2), conga, bass drum, bass drum with pedal, bamboo clappers, tambourine, stamping tube, wood block, metal claves, cowbells (8), African whistle, cloud chamber bowls (9), log drum, xylophone bars (2), whip, sizzle cymbal; 6A. tam-tams (5); with samplers (2), tape and synthesizers (2)

Program Notes: commission: Internationales Musikinstitut Darmstadt

Recordings: n/a

Title: Stonewave

Year: 1990

Composer: Rolf Wallin

Duration: 11:30

Publisher: Norway

Number of Players: 6

Instrumentation: drums, non-pitches metal (version for 3 percussion also available)

Program Notes: n/a

Recordings: Stonewave – Kroumata/Wiesler

Title: Three Dances

Year: 1991

Composer: Takayoshi Yoshioka

Duration: 14:30

Publisher: Zen-On

Number of Players: 5

Instrumentation: 1. timpani (4), crotales, gong, bongos, sleighbells, cow bell; 2. orchestra bells, bass drum, suspended cymbal, bongos, guiro, sizzle cymbal, sleighbells, cow bell, snare drum, hi-hat; 3. vibraphone, tambourine, claves, aluminum pipes or brake drums (2), bass drum with pedal, guiro, snare drum, tam-tam; 4. tom-toms (4), guiro, wood blocks (2), claves, bongos, congas, broken cymbal, chimes, tam-tam, triangle, snare drum, ratchet, castanets; 5. solo marimba (4.5 octave)

Program Notes: premiere: 1991, Tokyo, Japan, Paulownia Percussion Group

Recordings: n/a

Title: Twilight Offering Music

Year: 1986

Composer: Blake Wilkins

Duration: 27:16

Publisher: OU Percussion Press

Number of Players: 12

Instrumentation: keyboard ensemble, bass marimba, timpani (4), percussion

Program Notes: commission: University of Oklahoma Percussion Ensemble; premiere: April 27, 1987, University of Oklahoma Percussion Ensemble, Richard Gipson, conductor

Recordings: Twilight Offering Music – The University of Oklahoma Percussion Ensemble

Title: Voutes

Year: 1988

Composer: Michael Levinas

Duration: 10:00

Publisher: manuscript

Number of Players: 6

Instrumentation: xylophone, vibraphone, marimba (low F), timpani (4), bass drum, tam-tams (4), percussion

Program Notes: n/a

Recordings: n/a

Title: The Whole Toy Laid Down

Year: 1988

Composer: Dave Hollinden

Duration: 11:00

Publisher: C. Alan Publications

Number of Players: 4

Instrumentation: 1. vibraphone, triangle, splash cymbal, ride cymbal, piccolo snare drum; 2. marimba, xylophone, glockenspiel, chimes, hi-hat, snare drum; 3. tom-toms (8), field drum, crotales, tambourine, bongos, log drum, pitched gongs (2), wood block, splash cymbal; 4. timpani (4), splash cymbal, hi-hat, snare drum, tenor drum, small bass drum

Program Notes: premiere: August 1988, Roxbury, CT, Percussion Ensemble of New Jersey, Ray DesRoches, director

Recordings: Border Crossing - Equilibrium; Ethos Percussion Group - Ethos Percussion Group

Title: Zwischen Tag und Nacht

Year: 1988

Composer: Nebojsa Zivkovic

Duration: 12:00

Publisher: MusicaEur

Number of Players: 6

Instrumentation: xylophone, vibraphone, orchestra bells, timpani, percussion, drumsets (2); with piano

Program Notes: premiere: May 17, 1988, Kornwestheim, Germany

Recordings: n/a

Information for the following works was not accessible at the time of this study:

Title: Improvisations sur Mallame

Composer: Pierre Boulez

Title: Masvikiro

Composer: Brett Dietz

Title: Purge

Composer: Anders Astrand

Title: Spring Music for Kroumata

Composer: Sven-David Sandstrom

Title: Strike 2

Composer: Stephen Jones

Title: Switch

Composer: Phillip Bodin