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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

THE EMERGENCE AND DEVELOPMENT OF MALLET ENSEMBLE LITERATURE IN THE UNITED STATES: 1894-2001, WITH ANALYSES OF SELECTED WORKS

A Document

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

BRUCE E. ROBERTS

Norman, Oklahoma

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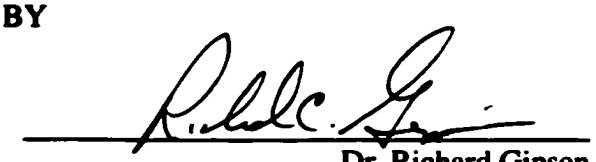

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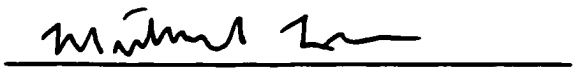

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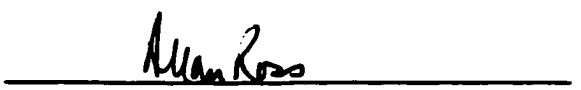

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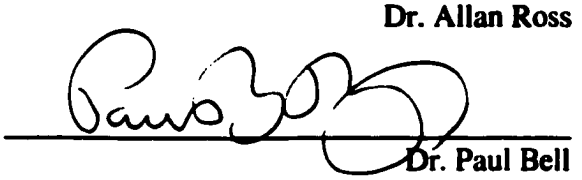

Dr. Paul Bell

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ABSTRACT

The study's objective was to supplement the available information regarding the development of mallet ensemble literature in the United States. Methods employed relied on historical inquiry through both quantitative and qualitative studies by pedagogues, interviews, and selected analyses of historically significant mallet ensemble compositions. Comprehensive chronological lists of mallet ensemble literature were included in the appendices. The results indicate that four definable eras emerged in the historical development of mallet ensemble literature (i.e. 1907-1929; 1930-1953; 1954-1977; 1978-2001). This study's conclusions indicate that each era identified encompassed approximately twenty-three years thus indicating a generational growth spurred by key proponents in the development of mallet ensemble literature, and further studies must be conducted to foster further awareness and growth of the mallet ensemble medium and its literature.

THE EMERGENCE AND DEVELOPMENT OF MALLET ENSEMBLE LITERATURE IN THE UNITED STATES: 1894-2001, WITH ANALYSES OF SELECTED WORKS

CHAPTER I

THE PROBLEM, PURPOSE, AND DESIGN OF THE STUDY

Introduction

This study is designed to supplement the available information on the development of the mallet ensemble and its literature in the United States. Since its inception in 1907, the literature of the mallet ensemble has become a valuable art form providing significant benefit toward the development of musicianship for percussionists. Moreover, the mallet ensemble has provided musical experiences similar to those of wind and string musicians with which percussionists have traditionally not been involved. Over the past century, composers, performers, teachers, and enthusiasts have nurtured the development of the mallet ensemble and have lent it aesthetic credence.

The medium emerged over the last two decades of the nineteenth century through performances of touring marimba bands from Mexico and Guatemala who introduced the instrument to the culture of the United States.[1] Upon hearing the touring ensembles, composers searched for ways to create new sounds through

[1] David P. Eyler, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs" (D.M.A. diss., Louisiana State University, 1985), 1.

different combinations of instruments and ensembles. The popularity of the marimba steadily developed throughout the early 1900s in vaudeville and early radio shows although the instrument essentially remained a novelty.

Throughout the development of the mallet ensemble, composers and performers sought ways to elevate the marimba to classical status. Historically a parallel musical development coexisted which helped lend credibility to percussion in general—the development of percussion ensemble literature. Overall, the importance of percussion writing within orchestral compositions greatly expanded during the early twentieth century through efforts of influential composers such as Igor Stravinsky (*The Flood*), Alban Berg (*Three Pieces for Orchestra*), Luigi Dallapicolla (*Parole I gave San Paulo*), Darius Milhaud, Ernest Bloch, Arthur Honegger, Bela Bartok, Arnold Schoenberg, and Edgar Varèse. The experimentation by these and other composers led to the increasing separation of percussion from the orchestra into its own ensemble.

In his document entitled "The Percussion Ensemble Music of Lou Harrison: 1939-1942," Don Baker asserts that the first recognized literature for percussion ensemble began with Amadeo Roldan's indigenous Cuban compositions *Ritmica No. 5* (1930), *Ritmica No. 6* (1930), and Edgar Varèse's *Ionisation* (1931).[2] Of the three compositions, Larry Vanlandingham agreed with Baker's assessment citing

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[2] Don Russell Baker, "The Percussion Ensemble Music of Lou Harrison: 1939-1942" (D.M.A. document, The University of Illinois at Urbana-Champaign, 1985), 1. *Ionization* premiered under the baton of Nicolas Slonimsky on March 6, 1933 in New York City: John H. Beck, "Membranophones and Idiophones: Percussion at the Convention," *NACWPI Bulletin* 14, no. 4 (Summer 1966), 8.

Ionisation as the first masterpiece of modern percussion literature—a composition scored for thirteen percussionists and forty-two instruments.[3] *Ionisation* is credited as the first ensemble to use percussion instruments as a separate musical ensemble. Perhaps the catalyst for the medium, however, and inclusive to the "futurist" or "effect" school described above, was George Antheil's (1900-1959) *Ballet Mécanique* (1924-25; revised 1952-53). The instrumentation includes four pianos, two airplane propellers, and non-tuned idiophones. Other precursory compositions such as Shostakovich's *Intermezzo* helped to establish the percussion ensemble medium by separating the family of percussion instruments from the orchestra. Arguably, *Intermezzo* is regarded as one of the first percussion ensemble works to be found in Western art music.

Other influential composers for the percussion ensemble genre included Henry Cowell—who openly shared ideas of percussion composition via the *New Music Quarterly*; the "Pacific Coast Group" comprised of John Cage, Lou Harrison, and lesser known Ray Green, Gerald Strang, and J.M. Beyer; and Alan Hovhaness and Carlos Chavez. Although these composers did not compose solely for mallet ensemble, the impact of their music on the early development of percussion ensemble literature elevated the perception and potential of the percussion ensemble from novelty to serious genre.[4] However, in the inception and origin of percussion

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[3] Larry Vanlandingham, "The Percussion Ensemble: 1930-1945," *Percussionist* 9, no. 4 (Summer 1972): 109-118.

[4] Gordon B. Peters, "A Percussion Perspective," *Percussionist* 8, no. 2 (December 1970): 36.

ensemble literature, there is no "indication that any of the composers who experimented with an increased or exclusive use of percussion intended to promote the percussion ensemble as an autonomous performance medium."[5] Regardless, the various experimental "schools" of this early period set a tone of acceptance as a viable medium of musical expression.

The perception of the percussion ensemble quickly changed in the 1930s, developing into a serious medium with the emergence of marimba orchestras. Marimba virtuoso, Clair Omar Musser (1901-1998) and John C. Deagan (1853-1934), manufacturer and impresario of keyboard percussion instruments, recognized the potential of the keyboard mallet-ensemble medium. Championing the early development of the mallet ensemble, both Musser and Deagan conducted and promoted marimba orchestras comprised of hundreds of marimbists at worlds' fairs and prestigious gatherings.[6] The Chicago World's Fair of 1934 marked the entrance of the marimba ensemble into the American public's attention. For this event, Musser assembled the world's first one hundred-piece marimba orchestra, leading some music critics to compare it boldly to the "greatest symphony orchestras of all

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[5] Karl Leopold Reiss, "The History of the Blackearth Percussion Group and Their Influence on Percussion Ensemble Literature, Performance, and Pedagogy" (Ed.D. diss., University of Houston, 1987), 19.

[6] Geary Larrick, *Biographical Essays on 20th Century Percussionists* (Lewiston, New York: The Edwin Mellen Press, 1992), 189 (s.v. "Clair Omar Musser").

time."[7] The majority of compositions performed consisted mainly of orchestral transcriptions in five-part reductions.

The validity of the mallet ensemble medium strengthened and expanded again 1954 with the implementation and general acceptance of percussion ensemble programs throughout universities and colleges.[8] As a direct result, original literature written specifically for the mallet ensemble began to emerge. From 1954-1959, Gordon Peters' Eastman School of Music marimba ensemble—better known as the "Marimba Masters"—initiated primary interest in collegiate percussion ensembles and literature.[9] Exposure through appearances on television and radio and with symphony orchestras, youth concerts, and social engagements elevated recognition of both the group and the medium. It was through the success of the Marimba Masters that other college ensembles were initiated.[10] Subsequently, percussion ensemble programs experienced their largest period of growth after 1954.[11]

Concurrent with this active growth was an unusual development in new literature—albeit mostly for percussion ensemble and not marimba ensemble. The

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[7] David P. Eyler, "The 'Century of Progress' Marimba Orchestra," *Percussive Notes* 29, no. 3 (February 1991): 58.

[8] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 211.

[9] John H. Beck, "Membranophones and Idiophones: Percussion at the Convention," *NACWPI Bulletin* 14, no. 4 (Summer 1966): 9.

[10] David P. Eyler, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs," ix.

[11] Gordon B. Peters, "A Percussion Perspective," *Percussionist* 8, no. 2 (December 1970): 36.

potential for the new collegiate medium created a strong incentive for composers to write new works. Unfortunately, a significant portion of these early works manifested what Gordon Peters described as "poor craftsmanship, shallow in concept, and reflecting a poor understanding of the medium of percussion instruments."[12]

Three compositional "schools" were being developed throughout the 1950s: the abstract-experimental San Francisco movement, the conservative movements of the University of Illinois, and the "symphonic" movement. Of the three schools, both Gordon Peters and Paul Price aligned their beliefs with the conservative movement. Proponents of the symphonic movement, Harold Farberman (1929-) and Saul Goodman of the Boston Symphony sought to legitimize the medium. Each stated they "should like to see an end to pieces for percussion utilizing sirens, whistles, glass plates, etc. which are nothing less than a debasement of, and cause for embarrassment to percussion players."[13] Exploration into the validity of the keyboard-oriented medium continued throughout the 1970s with limited positive influence on future development of mallet ensemble literature.[14] However,

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[12] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 265.

[13] Harold Farberman, "Evolution-Music for Percussion" (Record Liner Notes: Boston, B-207) as cited in Michael Rosen, "A Survey of Compositions Written for Percussion Ensemble," *Percussionist* 4, ns. 2-4 (1967), 190.

[14] The results of two separate studies found that a majority of percussion ensemble works performed during 1950-1979 were composed prior to 1950: David P. Eyler, "The Top 50 Percussion Solo and Ensemble Compositions of Today," *Percussive Notes* 18, no. 1 (Fall 1979): 38-39 and Matt Ward, "Percussion's 'Top 75 Compositions,'" *Percussive Notes* 10, no. 3 (Spring 1972): 16-18.

development of mallet ensemble literature after 1977 mimicked the initial growth of the mallet ensemble as established earlier by Clair Omar Musser.

Two primary developments led toward this new growth in literature. First, the Percussive Arts Society, through its annual international conventions beginning in 1976 invited high school, college, and professional percussion ensembles to perform. Selection for the prestigious event inevitably yielded new compositions of high quality from various composers. Secondly, commissioning series contributed to the growth and development of the medium. One notable example is The University of Oklahoma Percussion Ensemble Commissioning Series established by Professor Richard C. Gipson in 1978. The commissioning series represents the longest running and most prolific commissioning series of its kind focusing primarily on the mallet ensemble.[15] Commissioning series such as this began in an effort to enhance mallet ensemble repertoire. Richard Gipson's influence upon the medium stems from his personal philosophy that each commissioned work be "a work for principally mallet keyboard instruments" thus fostering an awareness and need for the medium.[16] This philosophy reflects the founding mission of the commissioning series of "stimulating the very finest compositions for the percussion ensemble medium."[17] Notably, the literature commissioned by the Oklahoma

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[15] James Scott 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. diss., The University of Oklahoma, 1976), 285.

[16] Lance Drege, "The University of Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press, 1978-1999: An Examination of its History," 24.

[17] Ibid., 7.

University Percussion Orchestra has been performed at Percussive Arts Society International Conventions more than any other single commissioning source in percussion history.

During the past century, the mallet ensemble has proven itself as a viable art form. Enthusiasts such as Clair Omar Musser, professional performance groups such as NEXUS, and collegiate programs have lent credibility to the emergence and development of mallet ensemble literature. An historic examination into the development of mallet ensemble literature would provide significant benefit to performers, teachers, composers, and pedagogues.

Statement of the Problem

Historically, percussionists have not benefited from centuries of compositional development as compared to other musical genres. The percussion ensemble is considered a "musical infant, still in its developmental and formative years" and is limited in scope to compositions composed primarily within the last fifty years.[18] Larry Dean Vanlandingham (1937-) further argued, "The most significant historical development in the area of percussion has been the evolution of the percussion ensemble as a separate entity."[19]

The emergence and development of the mallet ensemble has evolved similarly. The growth and development of the genre can be attributed to both the

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[18] Ibid., 4.

[19] Vanlandingham, iii.

efforts of Clair Omar Musser and the collegiate pursuits of commissioning new compositions. Although several documents have traced portions of the medium's historical development—such as David P. Eyler's monograph examining the history and development of the marimba ensemble and Lance Drege's D.M.A. document examining the Oklahoma University Commissioning Series (1978-2000)—none has documented the history of mallet ensemble literature from its origins to present day. Drege's D.M.A. document concluded the need for further study citing "relatively few research studies have undertaken a comprehensive overview of the history of percussion ensembles and its related literature."[20]

Need for the Study

Percussion pedagogues have issued the call for quality literature citing that "the promotion of literature is necessary for a medium to survive in the world of serious music."[21] Identification and objective studies documenting the historical development of mallet ensemble literature can lead toward a greater understanding regarding programming and more informed decisions in performance. Moreover, composers can use the information in the creation of new, sophisticated literature.

The mallet ensemble is an integral factor to current percussion pedagogy and performance. Undeniably, keyboard percussion instruments reflect the primary medium for teaching musicianship to percussionists. In his dissertation, David P.

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[20] Drege, 10.

[21] Vida Chenoweth, "The Marimba Comes Into its Own," *Music Journal* 15 (May-June 1957): 12.

Eyler reinforced the pedagogical importance of the mallet ensemble to the collegiate percussion program citing Gordon Peters, founder and director of the Eastman Marimba Masters of the 1950s:[22]

> One of the best insights of the benefits of this marimba ensemble experience was to see the change it made in the improvement of the capabilities and attitudes of the students. I remember seeing students who at first were reticent or incapable of playing keyboard-mallet parts, readily accepting these parts after playing in a marimba ensemble for a time.[23]

Gordon Peters believed that percussionists could engage in the same type of melodic ensemble experience as other non-percussionists. To achieve his objective, he founded and directed the "Marimba Masters" at the Eastman School of Music. The success of the mallet ensemble quickly grew to national status. The mission behind the mallet ensemble idea adopted five objectives:

1. To provide the percussionist with an ensemble experience analogous to that of other instrumentalists.
2. To provide the percussionist with an incentive and outlet to do more than just play drums.
3. To provide the percussionist with an opportunity for a higher musical development.
4. To bring music to people via a new medium.
5. To serve as a laboratory for learning chamber music such as string quartets, and for discovering and discussing new techniques, and for improving one's sight-reading ability.[24]

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[22] David P. Eyler, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs" (D.M.A. diss., Louisiana State University, 1985), 2.

[23] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion*, 235.

[24] James L. Moore, "Marimba Ensemble Backgrounds," *Percussive Notes* 3, no. 4 (1965): 2-3.

Musicologists have explored the logistical development and importance of the marimba ensemble. However, the paucity of historical literature has only gained a cursory glance. The emergence and development of mallet ensemble literature deserves equal investigation through historical documentation. If percussion programs are to maintain an artistic integrity, then investigation and promotion of mallet ensemble literature must be fostered.

In his D.M.A. document, Blake Wilkins summarized the historical development and reciprocal relationship between performer and composer:

> ...The emergence (or perhaps, the *re*-emergence) of the marimba soloist was critical in stimulating the interest of composers, and with the coming of age of college percussion programs came the corresponding priority for increasingly sophisticated music for percussion ensemble.[25]

Identification of these influential and historic works will serve as a useful model for music educators for such academic pursuits as commissioning projects. The information gathered will also benefit composers, percussionists, and percussion ensemble directors in their educational and artistic pursuits.

Purpose of the Study

The purpose of this study is to supplement the available information on the mallet ensemble and its literature in the United States. The objectives of this study are to examine 1) early historical emergence of mallet ensemble compositions, 2)

contributions to marimba literature via the marimba orchestra movement during Clair Omar Musser's historic period, 3) the impact of the marimba orchestra movement and its literature to collegiate programs, 4) current trends in literature for the mallet ensemble, and 5) analyses of selected mallet-ensemble literature. The objectives explored will include both primary and secondary resources including interviews with percussion pedagogues and performers on the historical importance of marimba ensemble literature and its development. A chronological list of mallet ensemble repertoire from 1907 through 2001 will also be included.

Limitations of the Study

This study is limited to the historical discussion of mallet ensemble compositions used in documented performances by mallet ensembles founded within the United States from its emergence in the last two decades of the nineteenth century through 2001. The parameters will be limited to repertoire composed or transcribed for the medium with a predominance of mallet keyboard performers in mallet ensemble settings. In contrast, percussion ensembles that tend to favor rhythmic manipulation comprised primarily of non-tuned idiophones and membranophones do not meet the criteria of this document. Those compositions chosen for analysis were based on the best sources of information available from refereed articles and surveys detailing frequency of performances as a measurement of reliability and popularity. The design of the criteria for personal interviews

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[25] Blake M. Wilkins, "An Analysis of Musical Temporality in Toru Takemitsu's *Rain Tree*" (D.M.A. diss., The University of Oklahoma, 1999), 3.

focused on the evolution and development of the mallet ensemble and its related literature in a given era. In particular, specific questions asked were primarily to define, clarify, and expound upon historical information regarding the development of mallet ensemble literature.

Design of the Study

In order to achieve the purpose of this study, research was conducted using comprehensive historical inquiry into the emergence and development of mallet ensemble literature 1894 through 2001. Primary sources included authoritative studies by Vida Chenoweth, Gordon Peters, David P. Eyler, Scott Cameron, Don Baker, Dana Kimble, Lance Drege, and others. Secondary sources—such as refereed articles in journals by Clair Omar Musser, James Moore, David P. Eyler, James Dutton, and others were examined. Personal interviews and unpublished documents from authorities associated with the growth and development of mallet ensemble literature provided past, current, and new insights into the medium. Research in libraries and archives, such as the Percussive Arts Society, were significant in providing historical data. Program notes and unpublished documents provided valuable information detailing the historical development of mallet ensemble literature.

Definition of Terms

In the United States, the term "mallet percussion" refers to percussion instruments comprised of tuned bars that are made to vibrate by the action of a player, usually with the aid of a mallet. More specifically, Curt Sachs defined these instruments as "struck idiophones" (percussion instruments generally thought of as having a keyboard comprised of tuned bars or tubes that are suspended either horizontally or vertically and tuned to a given scale such as a xylophone, marimba, vibraphone, bells, or chimes) . The percussive instruments are most often categorized as wood sounds (xylophone and marimba for example), metal sounds (vibraphones, chimes, glockenspiel, bells), and the lesser-known stone sounds that are currently obsolete (lithophones).

Defining the term "mallet percussion" poses several problems. Since the majority of percussion instruments utilized in the United States are struck with a mallet, then how did the term come to be applied to tuned idiophones? Perhaps the answer lies in the historical etymology of the term. Concerning percussion, *Merriam-Webster's Collegiate Dictionary* defines "mallet" as "a light hammer with a small rounded or spherical usually padded head used in playing certain musical instruments (as a vibraphone)." The definition lends validity to the historical etymology and adoption of the term "mallet" in relation to mallet ensemble. Another problem in terminology, however, would be to define "mallet ensemble." Lester Godínez, director of the Marimba Nacional de Concierto of Guatemala offered a plausible explanation. He stated, "In a Western sense, the term 'mallet

ensemble' is misapplied since most percussion instruments are struck with a mallet. However, the terminology is valid since it is used as a 'reflection' of the genre's history dating to the fifteenth century."[26]

In May 1965, William J. Schinstine defined the mallet ensemble as "existing in varying sizes depending upon availability of players and instruments."[27] He further stated that "mallet ensembles could be of all the same type of instrument or be of mixed instrumentation; however, the marimba would most likely be the primary instrument of the average ensemble."[28] He believed that tuned idiophones consisting of metal striking plates—bells, vibes, and chimes—generally were added for special effects or colors.[29] Schinstine's assessment remains true.

Historically, the primary instrument used in the mallet ensemble has been the marimba. The word "marimba" applies properly to the musical instrument developed as a wooden-bar (female hormigo wood or *Platymiscium dinorphadrum*) percussion instrument of definite pitch classified by Curt Sachs and E.M. von Hornbostel as a tuned idiophone. The arrangement of notes mimics that of the piano with two levels or "racks" of notes—with the accidental notes (c#, d#, f#, g#, and a#) positioned directly above the natural notes. The chromatic instrument is struck with mallets most commonly comprised of a rubber or yarn ball on a shaft

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[26] Lester Godínez of Guatemala City, Guatemala, interview by author, May 23, 2002, Guatemala City, Guatemala, tape recording, Princess Reforma Hotel, Guatemala City, Guatemala.

[27] William J. Schinstine, "Scoring for the Mallet Ensemble," *Percussive Notes* 3, No. 4 (May 1965), 2.

[28] Ibid.

delivering the force needed to vibrate the sonorous wooden bars at a distinguished pitch and amplified through wooden or metal resonators.[30]

During the emergence and early development of the mallet ensemble, the terms "marimba ensemble," "marimba orchestra," "marimba band," "marimba group," and "marimba" refer to an ensemble comprised solely of marimbas. Within the context of the mallet ensemble, these instruments are played by a group of percussionists numbering from three to perhaps one hundred. The related term "mallet-keyboard ensemble" or "mallet ensemble" historically has referred to an ensemble comprised predominantly of marimbas with other mallet keyboard instruments (tuned idiophones) and a few non-tuned idiophones. Examples of other tuned idiophones may include, but are not limited to, the vibraphone, xylophone, orchestra bells, chimes, piano, and celesta. Similar instrumental borrowings from other cultures may also include instruments such as the melodic steel drum of Trinidad or the various melodic-type instruments found in the Javanese gamelan. Although recent adoption of mallet ensembles such as the gamelan has been adopted into several collegiate programs, the indigenous ensemble as a whole is not germane to the Western criteria of this document.

As the mallet ensemble evolved over the past century, experimentation in orchestration emerged expanding the timbral palate. However, the marimba has remained the impetus in the development of the mallet ensemble perhaps due to its

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[29] Ibid.

[30] Curt Sachs, *The History of Musical Instruments* (New York: W.W. Norton and Company, 1940), 454-67.

sonorous quality and ability to shape melodic lines similar to that of wind and string instruments. Dr. Richard Gipson upholds this idea stating

> ...my personal feeling is that the marimba has the potential to be the most musically functioning instrument of the family. In other words, you can do it all musically on a marimba, and a whole bunch of marimbas can do it all musically. I would think that the marimba is like the string family in an orchestra. It can do musically everything that the string instruments can do. Now, is a string orchestra as satisfying as a full symphony orchestra? Probably not. On some pieces it may be. On some pieces, it is just great by itself. Marimba is the same way. Like an orchestra that uses brass and percussion and woodwinds to expand the tonal palate, I think the percussion orchestra uses vibraphones and bells and chimes and timpani and percussion to expand its palate as well. But the marimba, in my opinion, remains the cornerstone of that percussion orchestra sound.[31]

Recent use of the generic term "percussion orchestra" refers to an ensemble comprised mostly of mallet percussion instruments (tuned idiophones) with other non-tuned idiophones and membranophones. For the purposes of this document, the criteria for orchestration will be comprised of at least seventy-five percent tuned idiophones to other non-tuned idiophones, membranophones, or aerophones.

For the sake of historical accuracy, the appropriate term ("marimba band" or "percussion orchestra") as used during the period discussed will apply. All other terms will be defined in the text as needed.

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[31]Richard Gipson, "An Interview with Dr. Richard Gipson," interview by Lance Drege (D.M.A. Document, February 18, 2000), Lance Drege, "The University of Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press, 1978-1999: An Examination of its History," Appendix 1.

Organization of the Study

Chapter One of the study provides an introduction and overview of the development of mallet ensemble genre. The Statement of the Problem, Need for the Study, Purpose of the Study, Limitations of the Study, Design of the Study, and the Organization of the Study are identified. Chapter Two presents a review of the literature that includes historical emergence and development of the marimba ensemble literature. The literature reviewed will represent only refereed primary and secondary resources.

The arrangement of Chapters Three and Four will outline the chronological development of mallet ensemble literature into four eras. Chapter Three will outline the emergence and early development of mallet ensemble literature—1894-1929—and its development during the period of initial growth under the patronage of Clair Omar Musser from 1930-1953. The collegiate development of mallet ensemble literature governs the following era dividing the latter half of the twentieth century—1954-1977 and 1978-2001 respectively. Contributions of literature by professional percussion-ensemble groups will also be included as relevancy dictates. Chapter Four will conclude with the development of mallet ensemble literature from 1978 through 2001. Chapter Five presents analyses of selected mallet ensemble compositions determined to be influential in the historic development of the medium. Criteria for selection were based on both quantitative and qualitative studies of pedagogues, performers, and instructors as well as interviews of influential proponents in the development of the mallet ensemble medium.

Chapter Six, the summary and epilogue, identifies the need for further research, discovery, and evaluation of mallet ensemble literature. It continues with some conclusions and recommendations for further research. The epilogue is unique to this document in providing personal reflection upon the development of mallet ensemble literature beyond the historical lineage of events. Appendix A contains a chronological list of mallet ensemble literature including performance dates, venues, and current known availability in each of the four seminal eras of literature development. Interviews from content experts in each era of development can be found in Appendix B. Formal interviews granted include: Maestro Lester Homero Godínez Orantes, director of the Marimba Nactional de Concierto of Guatemala on the history and development of marimba ensemble literature 1894-1929; Vida Chenoweth on the history of mallet ensemble literature from 1930-1953;" Gordon Peters on the collegiate development of mallet ensemble literature from 1954-1977;" and Lance Drege on the development of commissioning series and their influence on the development of mallet-oriented literature 1978-2001." Informal interviews by percussion pedagogues are presented throughout the body of the document. Appendix C provides consent forms and authority to print from primary sources. The bibliography completes the document.

CHAPTER II

SURVEY OF RELATED LITERATURE

Introduction

Recent pedagogical research has issued a need for further understanding of the percussion ensemble movement and its literature. Researchers such as David P. Eyler, James Scott Cameron, and Lance Drege have begun documenting the movement and its importance to percussion pedagogy and performance. Similar studies detailing the evolution of the mallet ensemble genre and its literature are also needed. However, to gain an understanding into the emergence and development of mallet ensemble literature, one must also account for the parallel development and synergy of the percussion ensemble movement and its literature.

Related Percussion Ensemble Literature

Published articles pertaining to percussion ensemble literature and its composers emerged in the 1950s. These resources, directed mainly toward public school instrumental music educators, served to outline the importance and benefits of the new percussion ensemble genre.[32] One of the earliest substantial writings on percussion ensemble literature was Michael Rosen's article "A Survey of

[32] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion*, 211.

Compositions Written for Percussion Ensemble."[33] Rosen outlined three primary "movements" in the percussion ensemble genre identifying various compositions and composers associated with each movement. The movements identified by Rosen were labeled the 1930s "San Francisco movement" (or the "Pacific Coast Group"), the 1950s "University of Illinois movement" (led by Paul Price), and the "conservative symphonic movement."[34]

Supporting the need to foster the percussion ensemble movement as identified by Rosen, two similar studies appeared in the early 1970s. The first study entitled "A Study of Selected Percussion Ensemble Music of the 20th Century" summarized three distinct compositional styles and trends:

> Varèse and Cage/Harrison represent the left, or avant-garde. The works of these men hold an intellectual appeal. Cowell and Hovhaness represent the right or ethnic approach. Russell and Childs act the role of an assimilator. Both Russell and 'left-leaning' Childs have drawn from each of the other two categories, yet their work is original and their third category is meaningful.[35]

The second study by Larry Dean Vanlandingham voiced similar conclusions. The primary focus of Vanlandinham's Ph.D. dissertation entitled "The Percussion Ensemble: 1930-1945" traced the chronological evolution of the percussion ensemble as exhibited through influential works of major composers of the era

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[33] Lance Drege, "The University of Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press, 1978-1999: An Examination of its History," 12.

[34] Michael Rosen, "A Survey of Compositions Written for the Percussion Ensemble," *Percussionist* 4, ns. 2-4 (1967): 190-195.

[35] Ronald Keezer, "A Study of Selected Percussion Ensemble Music of the 20th Century," *Percussionist* 8, ns. 1-5 (1970-71), 22.

including Russolo, Varèse, Lou Harrison, and John Cage. Secondly, the document outlined three stages in the development of instrumentation: the use of standard orchestral and indigenous percussion instruments, a clear trend away from the use of standard percussion, and a return to the almost exclusive use of standard percussion.[36] Vanlandingham focused on the development of percussion ensemble literature that included mostly non-tuned idiophones such as John Cage's *First Construction in Metal* (1939), *Living Room Music* (1940), and *Imaginary Landscape No. 2* (1942). Both authors examined similar early historical development of percussion ensemble literature through an analysis of selected works considered influential to the overall development of the genre.

Don Russell Baker's thesis examined the percussion ensemble music of Lou Harrison (1917-) encompassing the years 1939-1942. Harrison's contributions as a composer of percussion ensemble—along with George Antheil, Edgar Varèse, Henry Cowell, and John Cage—assisted in developing the beginnings of the percussion ensemble movement in the United States. The central focus of Baker's study focused upon Harrison's *Labrynth #3* (1941) analyzing its style, structure, instrumentation, notation, and compositional techniques characterized by "one-measure motive development, relative-melodic relationships...informal and formal ictus controls, unison passages, and imitative counterpoint."[37] The document also

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[36] Vanlandingham, "The Percussion Ensemble: 1930-1945," 87.

[37] Don Russell Baker, "The Percussion Ensemble Music of Lou Harrison: 1939-1942" (D.M.A. document, The University of Illinois at Urbana-Champaign, 1985), iii.

included an overview of other historical perspective and selected percussion ensemble works through 1942.

James Scott Cameron's D.M.A. document entitled "Trends and Development in Percussion Ensemble Literature, 1976-1992: An Examination of Selected Works at the Percussive Arts Society International Conventions," analyzed twenty-two percussion ensemble compositions premiered at the Percussive Arts Society International Conventions from 1976 through 1992.[38] The document identified four general trends in percussion ensemble music from this period. The first trend identified a move toward larger ensembles. Smaller ensembles of six performers or less dominated percussion ensemble literature from 1976-1983; larger ensembles were more common from 1984-1992.[39] The second trend reflected a greater number of performances by college ensembles since 1984 inherently from the growth of university-level percussion programs. The third trend was a change in harmony employed by composers from dissonance to consonance. The fourth trend revealed an increased trend to perform premiere compositions written during that timeframe.[40]

Lance Drege's D.M.A. document augments Cameron's call for further research examining the history, influence, and importance of the University of

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

[39] Ibid., vi.

[40] Ibid., vii.

Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press from 1978-1999.[41] The study found that quality literature was needed to support the development of growing percussion ensemble programs in secondary and collegiate institutions. Drege summarized:

> The quality of new literature solicited expressly for this genre during the last twenty years has proven to be a driving force behind the percussion ensemble's increased popularity. While the status and importance of the ensemble has changed dramatically throughout the past fifty years, of equal significance has been the development and transformation of the music composed for this medium during the past twenty years.[42]

Drege focused on the University of Oklahoma Commissioning Series that remains the longest running and most prolific commissioning series for percussion ensemble to date.

Similarly, a 1999 research study by Gregory Byrne entitled "Musical and Cultural Influences That Contributed Toward the Evolution of the Percussion Ensemble in Western Art Music" examined the musical and cultural elements that contributed to the development of the percussion ensemble through the influences of orchestral percussion, jazz, and new compositional techniques.[43] Byrne sought to discover why, "in the time line of Western music, did the percussion ensemble take

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

[42] Ibid., 57.

[43] Gregory Patrick Byrne, "Musical and Cultural Influences That Contributed Toward the Evolution of the Percussion Ensemble in Western Art Music" (D.M.A. document, University of Alabama, 1999).

hundreds of years to develop?"[44] His examination concluded that composers such as Beethoven, Berlioz, Mahler, and Wagner, and more specifically compositions such as Berg's *Three Pieces for Orchestra,* Op. 6 (1914), Milhaud's *Les Choéphores* (1915), Stravinsky's *Les Noces* (1917), and Varèse's *Ionisation* (1931) contributed to the rise of the percussion ensemble. The development and expanded use of orchestral percussion throughout the centuries, followed by a renewed interest in chamber ensemble and a more "percussive" approach to compositional writing at the beginning of the twentieth century, were cited as primary developmental reasons leading to the formation of the percussion ensemble as a whole.

Compilations of percussion ensemble literature have also emerged fostering the credibility of the medium. The most recent and influential of these documents is entitled *Percussion Ensemble Literature* edited by Thomas Siwe.[45] The primary purpose of the compilation is to aid in selecting and locating performance materials for performers, educators, and students of the percussive arts.[46] The catalog includes useful cross-referenced appendices providing lists of publishers, composers, and instrumentation for each composition. In some instances, biographical information of the composer is presented. Publisher information is

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[44] Gregory Patrick Byrne, "Musical and Cultural Influences That Contributed Toward the Evolution of the Percussion Ensemble in Western Art Music," 1-2.

[45] Thomas Siwe, ed., *Percussion Ensemble Literature* (Champaign, Illinois: Media Press, Inc., 1998).

[46] Ibid., 2.

also included covering premiere dates, duration of composition, and information on out-of-print works. The scope of the text encompasses percussion ensemble repertoire including two to forty-eight performers from 1929 through 1995. Information including non-percussion instruments in a percussion ensemble is also delineated and included with the criteria described above. Thorough in scope, the work is organized alphabetically by composer. The appendix lists titles with number of performers.

Numerous journal articles have also been published through the years listing, rating, and in some cases grading percussion ensemble pieces. Two early examples include Geary Larrick's "Compilation of Published Percussion Ensemble Music" and F. Michael Combs' "Percussion Ensemble Literature."[47] The purpose of the second article was to categorize selected percussion ensemble works composed for school ensembles. Each research project provided invaluable insight into the historical development of percussion ensembles.

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[47] Geary H. Larrick, "Compilation of published Percussion Ensembles and Percussion with other Instruments," *National Association of College Wind and Percussion Instructors* (Winter 1968): 6 and F. Michael Combs, "Percussion Ensemble Literature," *Instrumentalist* (October 1973).

Related Mallet Ensemble Literature

The significance of early composers and their music on the development of percussion ensemble literature is evident in the quantity of research studies and articles published documenting its repertoire.[48] However, the paucity of information detailing the development of mallet ensemble literature is plainly evident. Research into the early compositions of the mallet ensemble has remained virtually unexplored. For example, is there a mallet ensemble composition that is equivalent in historical importance to Varèse's *Ionisation*? Alternatively, are there any "schools" that helped shape the mallet ensemble movement and its literature?

Unquestionably, one of the most influential research documents citing the importance of the marimba ensemble genre is David P. Eyler's 1985 dissertation entitled "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs."[49] The document detailed the historical development of the marimba ensemble throughout the twentieth century in the United States beginning with the origins of the marimba in the late nineteenth century and continuing through the popular period of the marimba "orchestras" organized and developed by Clair Omar Musser.

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[48] Larry Vanlandingham, "The Percussion Ensemble: 1930-1945;" Don Baker, "The Percussion Ensemble Music of Lou Harrison: 1939-1942;" Ronald Keezer, "A Study of Selected Percussion Ensemble Music of the 20th Century;" Michael Rosen, "A Survey of Compositions Written for the Percussion Ensemble."

[49] David P. Eyler, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs" (D.M.A. document, Louisiana State University, 1985).

The primary focus of Eyler's research centered upon the development and pedagogical use of the mallet ensemble in collegiate settings. The study conducted polled 248 accredited collegiate institutions with a primary initiative to gather data on rehearsal procedures, number and types of instruments, ensemble set-up plans, and concert information. Empirical data revealed that 98.13% of percussion instructors surveyed believed that a real need exists for developing mallet ensemble literature. A secondary focus examined marimba ensemble values, literature, and artistic merits. Further results indicated that 72% of the American universities surveyed include a marimba ensemble as part of their present percussion programs. Conclusions drawn by Eyler indicate that if the marimba ensemble is to maintain its artistic integrity, then it will have to generate quality literature written specifically for the medium. The historical document concluded with a discussion of recent developments in the collegiate setting. One primary objective of the present document is to focus on the development of mallet ensemble literature thus augmenting Eyler's historical research.

A private collection recently donated to the Percussive Arts Society research library on February 2, 2001 by Edwin L. Gerhardt of Baltimore, Maryland provided valuable historical information for the mallet ensemble of the early to middle twentieth century. In general, the collection includes published journals, recordings, and catalogs as well as unpublished letters between performers and manufacturers throughout the twentieth century. Currently, the special collection is organized in four sections: Ludwig and Leedy Instrument Catalog Inventory, Deagan Instrument

Catalog Inventory, Michael Balter Library Collection, and Gerhardt Inventory of 78-rpm records. The latter includes approximately 1,500 individual 78 rpm discs of various marimba bands, marimba orchestras, and xylophone artists from the early to middle twentieth century and is germane to this document. A collection of catalogs from the same period proved invaluable for researching the histories of manufacturing companies detailing construction practices, historical dates, and general information regarding development of literature. The extensive private collection, known as the *Gerhardt Special Collections*, is currently undergoing cataloguing for future research.

Frank K. MacCallum's text entitled *The Book of the Marimba* provided valuable insights into the many facets of marimba development through 1969. The book traced the marimba's origin and existence beginning in the 1500s and culminated with the rise of bar percussion instruments in the twentieth century. Of particular importance to the current document are various listings of marimba compositions and significant recordings of marimba music. MacCallum offered an historical lineage of marimba development with observations and comments provided by various influential musicians and composers including Vida Chenoweth, the first internationally-known concert artist of the marimba; James M. Dutton, instructor and concert artist; Clair Omar Musser, leading promoter of marimba orchestras in the 1930s; Gordon Peters, founder of the "Marimba Masters;" and James L. Moore, co-founder of the Percussive Arts Society.

Several texts, written and published in Mexico and Central America, focused on the theories of origin regarding the development of the marimba in Central America and surrounding regions. *The Marimba* (*La Marimba*) by Carlos H. Monsanto D. presents an overview of several theories of origin. His text narrates a truncated history of the influences on the Central American marimba from the continents of Africa and Asia, as well as an instrument indigenous to Guatemala. He summarizes the various theories stating, "The marimba is a multicultural phenomenon, not [exclusive to] America, Africa, or Asia.[50] Marcial Armas Lara's text entitled *Origin of the Marimba, its Development and Other Musical Instruments* (*Origen de la Marimba, Su Desenvolvimiento y Otros Instrumentos Musicos*) focused on the origin and development of the marimba as indigenous to Central America from 1525 to 1900.[51] The primary emphasis of the text centered on Guatemala and its musical development tracing the history of various percussion-type instruments and aerophones. Gustavo Montiel's text entitled *Investigating the Origin of the Marimba* (*Investigando el Origen la Marimba*) sought to legitimize the orphic value of the marimba's origin within Central American society rather than the overall polemics surrounding its theories of origin.[52] The general insight offered in these texts yielded several theories regarding the early history and origin

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[50] Carlos H. Monsanto D., *La Marimba*, Serie Conozcamos núm. 2, Piedra Santa, edit. (Guatemala, C.A., s.f., no date of publication given): 14.

[51] Marcial Armas Lara, *Origen de la Marimba, su Desenvolvimiento y otros Instrumentos Musicos* (Origin of the Marimba, its Development and Other Musical Instruments) Guatemala C.A., 1970.

of the marimba—mostly before 1894. These resources were referred to as secondary resources for general historical information and confirmation of general ideas presented from 1894-1929. Information on development of mallet ensemble literature was not a focus of these three works.

Over the span of ten years, the Percussive Arts Society sponsored various surveys with the objective of compiling the most recent and comprehensive listing of solo and ensemble literature.[53] Three separate committees compiled a trilogy detailing the findings for the International Percussion Reference Library in 1972, 1978, and 1982 respectively. The 1978 and 1982 publication editions were particularly useful to this document. Each included a small section of mallet ensemble literature for review. The mallet ensemble category was limited to works composed and arranged for keyboard mallet instruments utilizing primarily marimbas and vibraphones but also included compositions employing other non-tuned idiophones and instruments such as electric and string bass. The survey primarily focused on the compositions of Clair Omar Musser, Gordon Peters, James Moore, Ruth Jeanne, and David Vincent. The efforts of these composers and arrangers resulted in the most popular compositions for marimba ensemble, as evidenced by number of performances in colleges and universities.

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[52] Montiel, Gustavo. *Investigando el Origen de la Marimba* (Mexico: Gustavo Montiel, 1985).

[53] Larry Combs, ed., *Solo and Ensemble Literature for Percussion* (Urbana, Illinois: Percussive Arts Society, 1982). See Appendix A for listing.

Clearly, however, research has favored recent developmental trends regarding mallet ensembles and marimba bands from 1976 to present. In his dissertation, Karl Leopold Reiss attributes this resurgence of interest to four factors:

1. An increase in solo literature,
2. Availability of instruments,
3. A revival of interest in George Hamilton Green's music
4. A revival of interest in late nineteenth and early twentieth century musical styles.[54]

Arguably, three additional factors could be included citing the formation of the Percussive Arts Society and its associated ensemble competitions and the formation of various commissioning series.

The purpose of Laurence Kaptain's book entitled *The Wood that Sings: The Marimba* was to provide an overview into the historical evolution and traditions of the marimba as used by the citizens in the State of Chiapas, Mexico. Its content was derived from personal interviews and correspondences from artists in the Chiapas culture. Of particular importance to this document are accounts of literature played by the marimba bands as well as brief historical accounts outlining the eras that marimba ensembles evolved in the United States.[55] David Vela's text also provided informative content about the historical origins of the marimba. The intent was to present data on the origin of the marimba and its introduction into the United States.

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[54] Karl Leopold Reiss, "The History of the Blackearth Percussion Group and Their Influence on Percussion Ensemble Literature, Performance and Pedagogy" (Ed.D. diss., University of Houston, 1987), 19.

[55] Laurence Kaptain, *The Wood that Sings: The Marimba* (Everett, Pennsylvania: Honey Rock Music Pub., 1992): 50-53, 86-87.

However, pertinent information to this document yielded only general historical insight.[56] A third resource often cited by percussion pedagogues and historians for the early mallet ensemble is Brian Rust's *The America Dance Band Discography: 1917-1942*. The discography catalog mistakenly places "Royal Marimba Band" as a pseudonym cross-referenced to "Dixie Marimba Players."[57] The entry referenced Celso Hurtado as the director of the "unusual dance orchestra consisting usually of one or two saxophones, violin, piano, and marimba."[58] Although Celso Hurtado performed in both groups, the Royal Marimba Band was erroneously referenced as the Dixie Marimba Players as evidenced by the dates of entry—February 14, 1928 to October 9, 1930. The Royal Marimba Band actually began in 1915 and terminated in 1925.[59] Further confusion of related label banners cross-referenced "marimba band," "marimba dance orchestra," "marimba novelty orchestra," and "marimba quintet" to either "Joe Green" or the "Green Brothers."[60] Although practical for dance-type orchestras of mixed instrumentation beginning in 1928, the resource is not germane to the criteria of this document.

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[56] David Vela, *Information on the Marimba*, edited and translated to English by Vida Chenoweth (New Zealand: Institute Press, 1958): 5, 74-75.

[57] Brian A. L. Rust, *The American Dance Band Discography*, Volumes 1 and 2 (New Rochelle, New York: Arlington House, 1975), 1545, 412.

[58] Ibid., 412.

[59] David P. Eyler, "The Hurtado Brothers' Royal Marimba Band of Guatemala," *Percussive Notes* (February 1993), 49 and Wong, *World's Luckiest Man*, 2.

[60] Rust, 1179.

On the other hand, secondary resources, such as journal articles by David P. Eyler, Clair Omar Musser, Joel Leach, Vida Chenoweth, and Mark Ford, provided valuable historical inquiry into the development of the marimba. Although some articles mention literature composed and used for the medium, none documents the historical lineage of marimba ensemble literature. Other secondary resources such as articles in newspapers provided general historical information. These resources are listed in the bibliographic portion of this document.

CHAPTER III

THE EMERGENCE AND EARLY DEVELOPMENT OF MALLET ENSEMBLE LITERATURE

1894-1929

The Historical Development of the Early Marimba and its Music in Central America

The genesis of mallet ensemble literature in the United States began with the invention of the chromatic marimba in Central America around 1894. Today, mallet ensemble literature consists of many types of keyboard percussion instruments as well as other non-tuned idiophones and membranophones. Early mallet ensembles in Central America were comprised solely of marimbas. The historical development of the chromatic marimba in Central America, spurred by a desire to emulate European classical repertoire, would lead toward the development of the mallet ensemble medium and its subsequent adoption in the United States.

Extensive attempts at researching the origins and invention of the chromatic marimba, or *marimba doble* (double marimba), have yielded several conflicting theories. Theorists such as those of David Vela, Linda O'Brien, Vida Chenoweth, and Robert Garfias generally attribute the origin of the Central American marimba to the continent of Africa. During periods of enslavement (1600s), great numbers of Africans were brought to the Pacific coastal regions of Central America and

Mexico.[61] With these forced migrations came the precursory instrument known as the "malimba." Vida Chenoweth asserts that the Shangana-Ndau people of Mozambique, Africa developed the instrument known as the malimba. The design of the instrument was similar to that of a balophone with gourd resonators.[62]

Linda O'Brien stated that an early marimba-type instrument was brought to Central America by Bantu groups of Africans through enslavement. According to the Merriam-Webster lexicon, the etymology of the word "marimba" is Bantu in origin relating to the Kimbundu language of the Northern Angola region dating to 1704. O'Brien further states that the Aruwimi, Bangala, and Kwango people possessed gourd marimbas upon their arrival in Central America. The new instrument was comprised of long calabash gourds suspended in a wooden framework secured by means of sticks that passed through each gourd. The gourds served several purposes. First, the hollow gourds acted as resonators to the usual twenty-one diatonic (scalar) wooden bars. Secondly, measured amounts of water filled within the gourds aided in the general resonance and tuning of the early marimba. Finally, a hole was drilled in the lower and middle pitched gourds and sealed with an animal membrane known as a *mirlton buzzer.* The membrane used, usually from the intestine of a female cow, pig, or monkey, was affixed with a

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[61] Robert Garfias, "The Marimba of Mexico and Central America," *Latin American Music Review* 4, no. 2 (1983), 207. Also, Vida Chenoweth, *The Marimbas of Guatemala* (Lexington, Kentucky: University of Kentucky Press, 1974): 64-65.

[62] Chenoweth, *The Marimbas of Guatemala,* 55. Alternate research indicates the origin of the instrument in Zaire with the name of "madimba" and a similar instrument in Eastern Africa known as "tambila."

beeswax ring. When a wooden bar was struck, the membrane would vibrate producing a buzz-tone that became characteristic to the sound of Central American marimbas. Most often, the gourd marimbas were carried by means of a harness made from a curved, wooden strap affixed to the performer's torso or hung around the neck.[63] The Guatemalan version, called *marimba con tecomates* (marimba with gourds), consisted of twenty-one wooden bars with varying tunings and diatonic range. The *marimba con tecomates* is the oldest type of Guatemalan marimba developed around 1737.[64] The example shown in Figure 1, described as *marimba con tecomates*, is actually a *marimba de arco* (marimba without legs) evidenced by the artificial supports and the expanded twenty-six bar keyboard (diatonic G to D-flat). The diatonic range shown in the figure below is too large to be valid representation. However, Figure 2 illustrates an authentic marimba de arco.

[63] Linda Lee O'Brien, "Marimbas of Guatemala: The African Connection." *The World of Music* 25, no. 2 (1982): 99.

Figure 1. Example of a modified marimba de arco, Guatemala.

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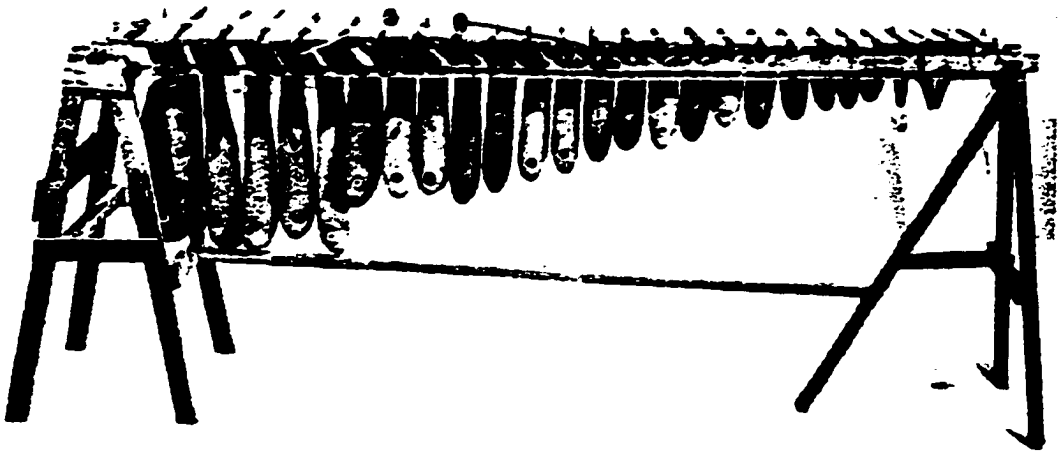
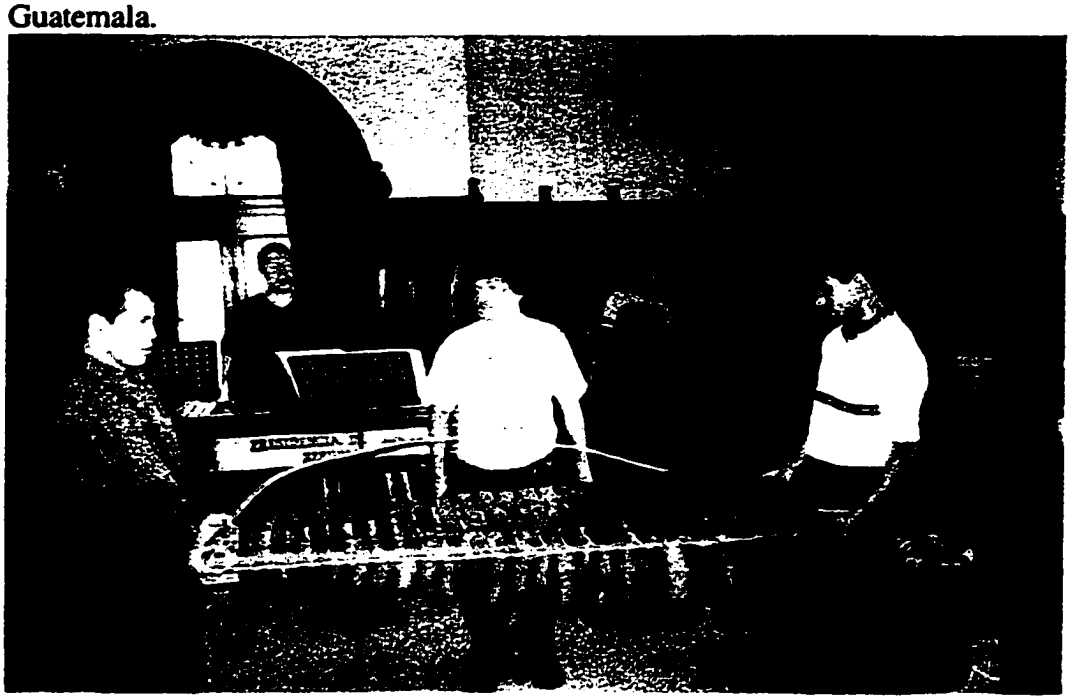


Figure 2. Example of marimba de arco, Presidential Palace, Guatemala City, Guatemala.



[64] Irving G. Jacob, "The Constructional Development of the Marimba: Part III," *Percussionist* XI, No. 3 (Spring 1974): 123.

The design of the marimbas in Figure 1 and Figure 2 implies a similarity between the construction of the Bantu marimbas and the *marimbas de arco* (marimba without legs) found in Guatemala. Percussion historians Robert Garfias and Linda O'Brien generally agree with this thesis. Garfias states "the idea, form, and structure of the marimba spread effectively among the Indians into Guatemala and Chiapas with its greatest development probably occurring in Guatemala."[65] The general theory that the marimba was imported from Africa, and subsequently adopted and perfected by Indians of Central America, remains the most plausible explanation of origin.[66]

The physical size and design of the *marimba con tecomates* limited its repertoire to basic folk melodies. More specifically, the instrument was used to accompany Indian folk dances played by Maya-quiche Indians of Guatemala.[67] In comparison to later European music, the musical form employed would be considered very repetitious, perhaps with a sense of monotony. This misconception was due to a great variance of rhythmic monotony. Rhythmic elements composed were comprised of 6/8 meter with three hundred or more subtle shifts in rhythmic patterning. Outside the many rhythmic permutations, only a slight sense of increase or decrease in tempo occurred. In contrast, very little melodic repetition occurred. The instrument was limited to the usually twenty-one wooden bars thus limiting its

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[65] Garfias, 207. Also, Cáceres, 227.

[66] Vela, 5.

[67] Vida Chenoweth, *The Marimbas of Guatemala* (Lexington, Kentucky: University of Kentucky Press, 1974): 5.

harmonic scope equivalent to that of the Lydian mode. To date, period manuscripts are unknown and have not been discovered for the *marimba con tecomates*. The music associated with the instrument was learned and transmitted primarily through aural tradition.

Although the design of the *marimba con tecomates* marked a transition from its earlier African counterpart, it was confined to that of a solo instrument. At what point then did the instrument change for use by more than one performer in a mallet ensemble setting? Certainly, enhancement of the African gourd marimba by Indians of Central America led to several design changes. However, further changes in design occurred when travelers observed a "new" marimba among the Guajiquero Indians of Honduras.[68] The new marimba adopted by the Guatemalan Indians became known as the *marimba sencilla* or "simple marimba" in 1840.[69] The design and construction of the *marimba sencilla* would lead to the development of new literature composed for multiple performers.

The construction of the *marimba sencilla* replaced the gourd resonators with wooden rectangular box resonators made of cypress or cedar. These new resonators were known as *cajónes harmónicos* or simply *cajónes*. Consequently, the *marimba sencilla* grew in size and weight warranting a need for wooden supports or "legs." Both the legs and frames were ornately carved with symbols that identified a

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[68] "The Marimba," *Hobbies* (September 1943): 16.

[69] Louis G. Oddo, "Searching for Marimbas in Guatemala," *Modern Percussionist* 1, no. 4 (September 1985): 24, 52.

particular region or family (see Figure 2). The new resonator design increased the amplitude of the instrument allowing for greater volume and note sustain with the aid of the *mirlton buzzer* common to African gourd marimbas. Stretched over a small hole near the bottom of each resonator was a thin sheath of female animal intestine renamed as *chech* that produced a buzzing sound or *charleo* when a note was struck.[70] The charleo extended the note-length produced by the wooden marimba bars. Figure 3 shows an example of a *marimba sencilla* owned by Eduardo Esponda from Cintalapa, Chiapas.

Figure 3. Example of a *marimba sencilla*.

Reprinted with permission by photographer Dr. Laurence Kaptain of the University of Missouri, Kansas City.



[70] Vida Chenoweth, *The Marimbas of Guatemala*, 2, 16, 27, 47-48. Also, Abraham Cáceres, "The Marimba in the Americas," *Discourse in Ethnomusicology: Essays in Honor of George List* (Bloomington, Indiana: Ethnomusicology Publications Group of Indiana University,

Subsequently, the increased five- to six-octave range of the *marimba sencilla* allowed for as many as three to five performers thus increasing the popularity and accessibility of the instrument. In essence, the *marimba sencilla* had become self-sufficient since only one or two performers were required to perform a satisfactory rendition of a musical composition. In his travels, Oddo observed that although the *marimba sencilla* demanded an ever-increasing musicianship, the literature was "restrained to primarily folk-type melodies with limited melodic and harmonic content."[71]

In retrospect, the *marimba sencilla* became known as the "transitional marimba" becoming the catalyst for the development of the chromatic marimba. Moreover, variants within performance practices emerged with the new design of the *marimba sencilla.* In particular, the musical form called *son* (pronounced sewn) would become a prominent musical style or genre identified with its development. The widely diffused term *son* was associated as the most dignified and "mature tradition of village dances" but was primarily used to reference traditional rural or peasant music.[72] Influenced by Spanish music, the form was based on nineteenth-century dances aligned with Mexican *música norteña* ("northern music").[73] The usual musical forms of the *vals* (waltz), polkas, and *chotis* consisted of either 6/8

1978): 225-226 and Oddo, 23. Laurence Kaptain describes an identical buzz-tone device used in the construction of Chiapas marimbas termed *tela,* Kaptain, 121.

[71] Ibid.

[72] Stanford, 44.

[73] Ibid.

meter or a gentle waltz rhythm in ¾ meter. More specifically, Peters cites the form as a dance in triple meter, ¾, with interpolations of a binary 6/8 meter. As related to the design of the *marimba sencilla's* wooden bars, the harmonic content remained relatively simple and diatonic. Likewise, the rhythmic components of the *son* were simple with few hemiola relationships although village *sones* could include complex irregular meters or in ¾ or 2/4 time signatures. Figure 4 and Figure 5 illustrate the characteristic rhythms of the *son.*

Figure 4. The characteristic rhythm of the *son.*
Source: The New Grove Dictionary of Music and Musicians, s.v. "Guatemala; II. Traditional music; Ladino music."



Linda L. O'Brien-Rothe stated that regional variations of the *son* can be numerous and differentiated. In an interview by the author, Lester Godínez suggested another identifying rhythmic element characteristic to the genre of the *son* as it relates to marimba literature.

Figure 5. One-measure *son* rhythm.



As applied to marimba band literature, Godínez's description aligns itself with Gordon Peter's assessment that the literature was derived from "European ballroom dances of the nineteenth century usually in the form of a quick waltz or European mazurka."[74] Its harmonies and rhythms are generally simple with strong accompanying rhythms.

One detriment to the development of the literature for the *marimba sencilla* was the incapability of subtle musical nuances (shadings) of melodic lines. In retrospect, the bars and resonating chambers of the *marimba sencilla* were somewhat crude and unrefined. Therefore, the form of the *son* generally lacked any variance in dynamics—usually remaining *forte* throughout. As was the custom of many aural traditions, the form was learned through rote, observation, and enculturation. Vida Chenoweth witnessed and documented a later performance by the San Jorge marimba ensemble that mirrored this early tradition.

> The music played by [the] San Jorge [marimba ensemble] consisted of simple melodic variations supported by chordal accompaniment.[75] The treble player was responsible for any changes in harmony since the chordal accompaniment of the other two players depended upon whatever melodic materials the leader chose. The middle and bass players had to be ready to shift the harmony whenever their ears heard a change in the melodic part because the leader gave no visible indication of his intentions. At times, there was a conflict between the melody and its

[74] Gordon Peters, *The Drummer: Man* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 147.

[75] The inserted edit of "marimba ensemble" replaced the original word "marimba." The term "marimba" in Guatemala refers to a marimba ensemble or a single marimba and is interchangeable.

> accompaniment while the two players adjusted to the leader's part. This adjustment usually required a measure's duration and interestingly enough, there was never any hesitation in the metric pulse. It seemed to them a greater offense to break the continuity of the rhythmic pulse than to tolerate a transitional measure whose harmonic accompaniment did not correspond to the melody. Some of the characteristics of the San Jorge [marimba ensemble] were an extraordinary sense of ensemble, so close that sight as well as sound was sometimes necessary to distinguish where the division of parts lay; metrical precision; and a spontaneity of performance, with improvisations made rapidly and clearly.[76]

Through Chenoweth's account, one may deduce that the characteristics of the music observed are indicative of the historic first attempt at developing the early mallet ensemble genre in the Americas. Albeit a later date, the transcription of the *son* in Figure 6 illustrates the scoring practice used for the early mallet ensemble.

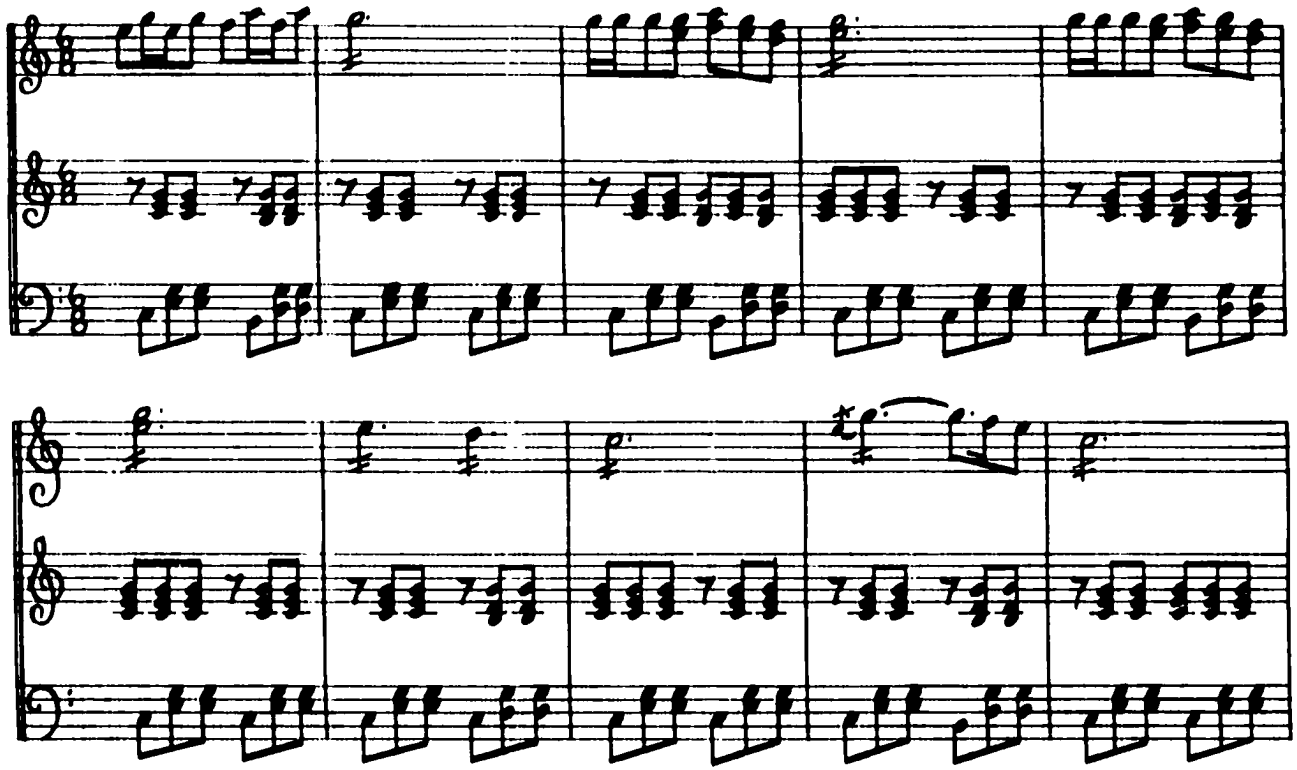
Figure 6. Example of a *son*: "Son de San Pablo, Sololá."

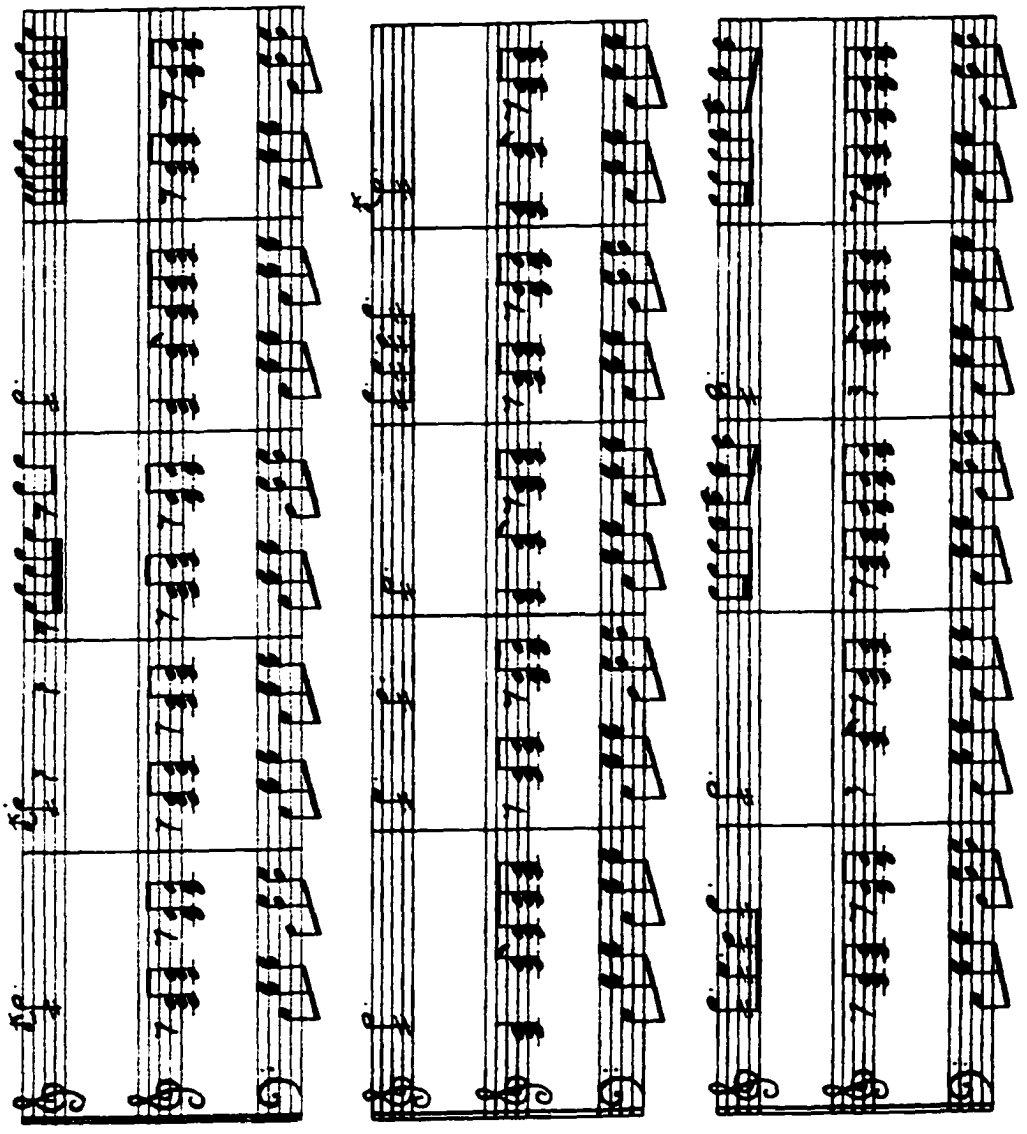
Reprinted with permission of author, Vida Chenoweth, *The Marimbas of Guatemala*, Illustration 6.

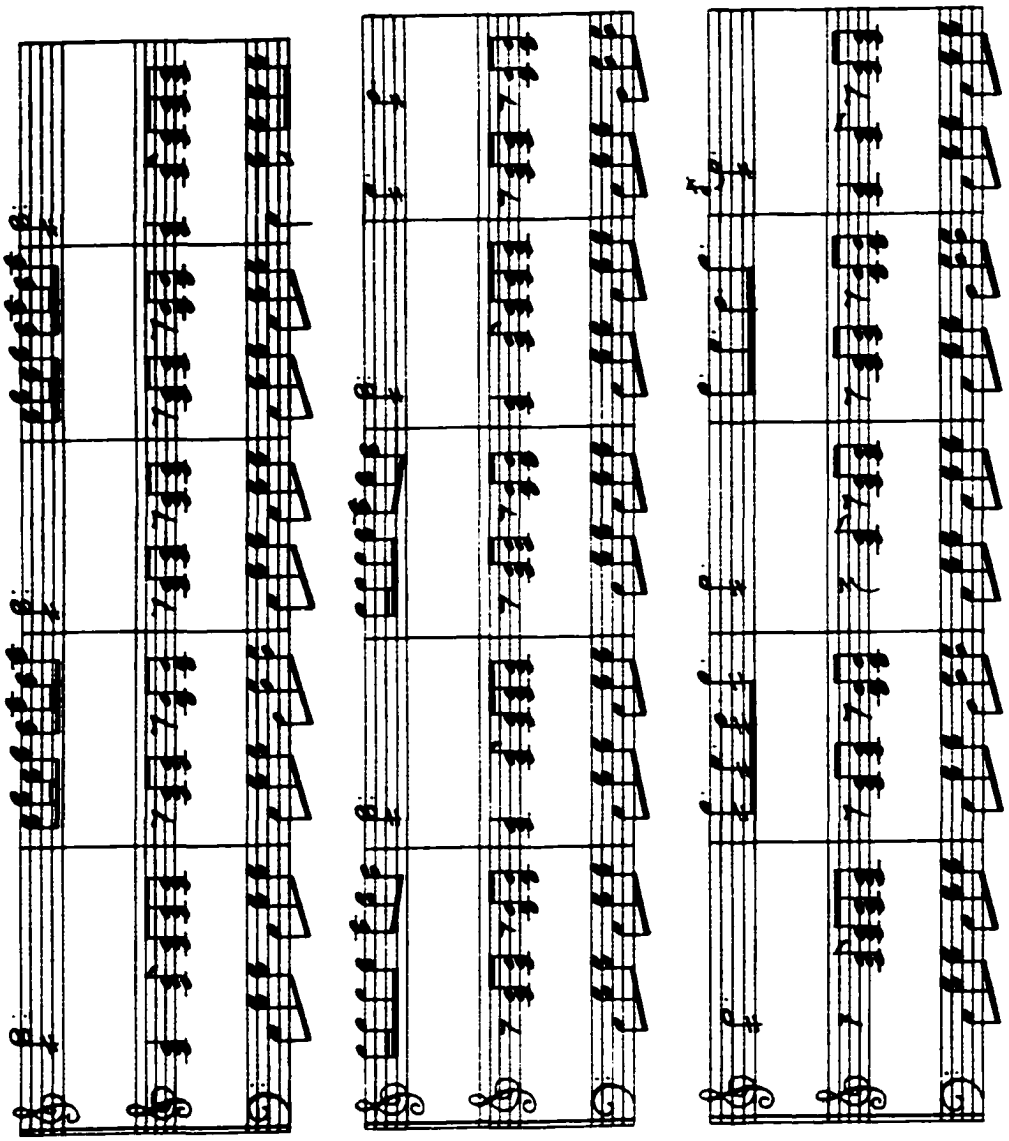
[76] Chenoweth, *The Marimbas of Guatemala*, 42-43.

6. Son de San Pablo, Sololá

Copied as heard, 1959







Although early historical compositions of the *son* were traditionally performed on the diatonic *marimba sencilla*, adoption of the form and development by various marimba ensembles of Central America continued throughout the twentieth century. Recordings as recent as 2001 illustrate the importance of the *son* to the Central American culture heard through such modern marimba groups as the

Bellas Artes, a mallet ensemble funded and supported by the government of Guatemala (Ministerio de Cultura y Deportes).[77] The present writer has observed modern compositional examples of the *son* by the *Bellas Artes* mallet ensemble, including such examples of this particular form as "La Quema del Diablo" (a *son* in the form of a suite indigenous to Paabanc), "San Bartolo" (a *son* tipico), and "El Caballito y la Chatona" (a *sones* eapateados). In general, Lester Godínez has identified five categories of the *son*:

1. *Son* tradicional or pseudo indigena
2. *Son* Tipico
3. *Son* Barreño
4. *Son* Chapin
5. *Son* de proyeccion folkloric

Laurence Kaptain has also observed modern uses of traditional styles. He states, "I've heard the national marimba of Honduras a couple of times—and it is like they are locked in a time warp, playing as the earliest groups did. For instance, they have long and elaborate arrangements of songs like 'Tea for Two.'"[78] Modern performances such as those described provide valuable insight into compositional styles of the past literature. Certainly, the traditional style of the *son* still permeates the repertoire of various marimba ensembles throughout Central America. Although touring marimba bands during the early twentieth century performed

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[77] Miguel Angel Asturias, *Marimba de Concierto de Bellas Artes Primera Antologia: Coleccion de Oro, Ministerio de Cultura y Deportes*, Guatemala, Centro América, 1998, compact disc.

[78] Laurence Kaptain, Kansas City, Missouri, to Bruce Roberts, Norman, Oklahoma, March 12, 2002, transcript (letter) in the hand of Bruce Roberts, The University of Oklahoma, Norman, Oklahoma.

indigenous musical forms such as the *son* for North American audiences, the form was not adopted into North American, mallet-ensemble literature. In Central America, the *marimba sencilla* had become popular as a medium for folk expression, functioning primarily as a musical accompaniment to Indian fairs and festivals. However, the diatonic instrument lacked the ability to encompass European harmonic musical styles sought by the growing middle class in Central America.[79]

The Emergence of the Chromatic Marimba

Although the African theory pertaining to the origin of marimba development is generally agreed upon by historians, controversy exists as to which inventor and region of Central America is credited with the development of the chromatic marimba or *marimba doble*. The citizens of Guatemala assert that Sebastián Hurtado of Quetzaltenango (southwest Guatemala) invented the first chromatic marimba in 1894.[80] Historically, Quezaltenango has been a center for marimba design and development due to its association with Jesu Castillo, the foremost musicologist of Guatemala; Mariano Valverde, a resident virtuoso and

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[79] Wilber England, "The History of the Xylophone and Marimba," *Percussionist* 8, no. 3 (March 1971): 91 and Jacob, 125.

[80] Carlos H. Monsanto D., *La Marimba* (Serie Conozcamos), núm. 2. Edit. (Piedra Santa. Guatemala, C.A., s.f., no date of publication given): 3, and Stanley Sadie, ed., *The New Grove Dictionary of Musical Instruments* (London: Macmillan Press Limited, 1984): s.v. "marimba." Also found in Linda Lee O'Brien, "La Música Folklórica de Guatemala," *Tradiciones de Guatemala* 5 (1976): 9.

composer; and Sebastian Hurtado, performer and promoter of marimba. However, Vida Chenoweth attributed the development of the chromatic marimba to Jose Chaequin and Manuel Lopez of Guatemala City where it had its public debut at an aerial exhibition in 1874. Alternatively, Mexicans in the southernmost state of Chiapas claim that Corazón Borraz Moreno in San Bartolomé de los Llanos (currently Venustiano Carranza) invented the first chromatic marimba or "secondary keyboard" in February 1896 after hearing a description of a piano from his uncle.[81] The term "secondary keyboard" denoted the initial inclusion of pitches c#, d#, f#, g#, and a# that transformed the diatonic marimba to its current chromatic design.[82]

In yet another account, Oddo credited the invention of the chromatic marimba to Toribio Hurtado and Sebastian Hurtado of Almolonga upon the suggestion of eminent musician Julián Paniagua Martínez. Oddo's belated claim is based on a documented performance dated December 21, 1899 in the Capitol of Guatemala City to honor the birthday of then President Manuel Estrada Cabrera.[83] Examples of literature performed at the celebration included "Xelajú" (a song of national pride) and a two-step dance form in 6/8 meter termed a *paso doble*.

Rather than resolving the polemics of one theory over the other, the present writer digresses to state that the concurrent invention of the chromatic marimba is

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[81] Schechter, ed., T.M. Scruggs, 91, and Fernández López, 10. The term *chromatic marimba* denotes the initial inclusion of pitches c#, d#, f#, g#, and a# that changed the diatonic marimba to a chromatic design. Laurence Kaptain, *The Wood that Sings: The Marimba* (Everett, Pennsylvania: Honey Rock Music Pub., 1992): xii, 16-18.

[82] Kaptain, *The Wood that Sings: The Marimba*, 16-18.

the product of two cultures—that of the Guatemalan and Chiapas Indians. Lester Godínez supports this approach stating

> I think that there is a common root between Chiapas and Guatemala. Chiapas used to be part of the Guatemalan kingdom from 1524 to 1824—exactly three hundred years. In the middle of the eighteenth century, the "simple marimba" [*marimba sencilla*] was created in substitution of the *marimba con tecomates*. In my investigation, I have found [that] maybe the person who created this instrument was Juan Joseph de Padilla, a Catholic priest. When that happened, Chiapas was not one country. In the eyes of Chiapas, the capitol city was Guatemala City. The political and religious capital was the center of cultural development. When Chiapas and Guatemala separated, they kept the simple marimba in both countries. Then Chiapas started to recede to the North toward Mexico to its new capitol and began to be influenced by that culture. Concerning the chromatic marimba, two cultural values are certain. There were two different processes to get to the chromatic marimba. And both are valid.[84]

Of greater importance to this document is the fact that the development and growth of mallet ensemble literature in the United States is attributed to the invention of the chromatic marimba in Central America around 1894. Moreover, the chromatic marimba made it possible to play practically any style of music, thus expanding the repertoire beyond that of Indian folk songs.[85] Oddo summarizes the controversial origin of the *marimba doble* stating, "Given all possible theories of the marimba's

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[83] Oddo, 52. Cáceres also supports this claim in *The Marimba in the Americas*, 229. However, the date of November 21, 1899, is given.

[84] Lester Godínez of Guatemala City, Guatemala, interview by author, May 23, 2002, Guatemala City, Guatemala, tape recording, Princess Reforma Hotel, Guatemala City, Guatemala.

[85] Oddo, 53.

evolution, there is no convincing evidence, only several conflicting theories."[86] In any event, the designers and performers of the diatonic *marimba sencilla* "strove to emulate the musical possibilities of the piano."[87] Disregarding polemics, the development of the chromatic marimba in the 1890s was a natural expansion of the *marimba sencilla.*[88]

T.M. Scruggs, author of *Central America: Marimba and Other Musics of Guatemala and Nicaragua,* applied a socio-cultural importance to the invention and development of the chromatic marimba and its literature. He stated, "regardless of who actually produced the first chromatic marimba, the important aspect is the overall social context in which the invention took place."[89]

> Toward the end of the nineteenth century, the relatively small middle class was slowly expanding in southern Mexico and Central America. In these circles, salon music of Europe was in vogue. This music consisted of European social dances, especially waltzes, and composers throughout Latin America produced a new, localized repertoire in these styles. Pianos began to be imported in quantity into Central America at this time. It was considered a mark of refinement for young middle-class women to learn the piano, and their performances after dinner in living rooms and parlors were important occasions for this genteel music.[90]

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[86] Ibid., 52.

[87] Schechter, et. al., 91.

[88] T.M. Scruggs offers "marimba cromática" and "marimba grande" as alternatives to the term "marimba doble".

[89] Schechter, et. al., 91.

[90] Ibid., 91 and Lester Godínez, interview by author.

The dichotomy of musical styles between the middle class musicians and the indigenous people concurrently warranted the need for the chromatic marimba. Furthermore, a need to emulate the musical possibilities of the piano along with European harmonic traditions was also evident. In turn, the repertoire for the new instrument expanded. In his text entitled *The Wood That Sings: The Marimba*, Laurence Kaptain supports this premise stating that the invention of the chromatic marimba "permitted the assimilation of other musics from outside of Mexico, while expanding the means of expression for Chiapas to interpret their own traditional and popular musics."[91] David Vela also agrees with this conviction citing the invention of the chromatic marimba in the late nineteenth century was responsible for a "great broadening of repertoire."[92] In short, the *marimba doble* would reach a certain degree of perfection that permitted its popularity among all social classes of Guatemala.[93]

The *marimba sencilla* evolved into the *marimba doble* with the addition of a second keyboard (accidental notes) thus expanding the range of the marimba to include all notes of the chromatic scale. Below each wooden bar rested a rectangular, wooden-box resonator supported by a highly decorative frame with

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[91] Laurence D. Kaptain, *The Wood that Sings: The Marimba* (Everett, Pennsylvania: HoneyRock Music Pub., 1992): 17.

[92] David Vela, *Information on the Marimba*, edited and translated to English by Vida Chenoweth (New Zealand: Institute Press, 1958): 60.

[93] J. Eduardo Tánchez, "Fountain: The Music in Guatemala, Some Musics and Composers," Translation by Oscar Pérez (Guatemala City: Editorial Printed Industrialists, 1987), no page number shown.

intricate woodcarvings. The wooden resonators of the lower range were extremely large extending past the frame of the *marimba doble*. By present standards, the awkward design of the *marimba doble*'s resonators was complicated further by the placement of the flat/sharp notes. Especially characteristic to the Guatemalan marimba, the chromatic flat/sharp notes were placed directly above their natural counterparts. The normal location of the chromatic note f# for example would not be placed between the notes f natural and g natural as found on a piano. Rather, the note f# was placed directly above the note f natural—a design practice that exists to this day in Guatemala. Nonetheless, the addition of chromatic bars expanded the capabilities of the *marimba doble* to perform all types of music especially compositions utilizing European harmonic traditions. Figure 4 illustrates an example of a *marimba doble* (*marimba grande*) from Guatemala. The decorative carvings reflect that of Guatemalan art such as the national quetzal bird painted in green and the Mayan heritage found in Central America. In contrast, a marimba from Chiapas would have geometric wooden tiles attached to the frame to produce various shapes and figures. The *marimba doble* in Figure 4 has a range of approximately six octaves, from f# to b natural.

Figure 7. Example of a *marimba doble*.

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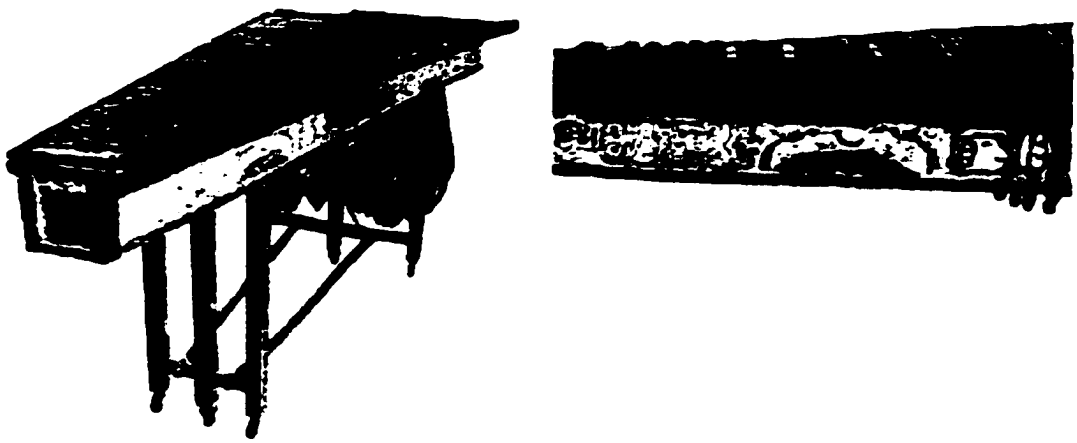

Indigenous Mallet Ensemble Literature of the *Marimba Doble* Ensemble[94]

Given that early mallet ensemble literature of Central America was exclusively an aural tradition and that no known music manuscripts or sound recordings exist for the early *marimba doble* ensemble from 1894-1914, then what are the conjectural possibilities of compositional practices? Certainly, various clues to compositional scoring for early mallet ensemble literature can be surmised from the physical design of the instrument, the logistical arrangement of the ensemble, as well as historical inquiry through later personal interviews. The combination of

[94] In Guatemala, the term "marimba orquesta" or simply "marimba" is defined and understood interchangeably as both a singular instrument and a collective ensemble to denote an ensemble comprised of a *marimba grande*, tenor marimba, and various other instruments. In a Western etymology however, the term "marimba" denotes a single instrument. For clarity of understanding the term "*marimba doble* ensemble" will be used.

these identifying elements would dictate compositional practices and determine an individual marimba group's sound. In addition, although historical inquiry has revealed that compositions were taught exclusively by rote, clues from oral and written accounts of performance practices do reveal a cognitive understanding of ensemble composition and scoring.[95]

The physical design of the early *marimba doble* leads to clues in scoring practices. Over time, the range of the *marimba doble* expanded to an instrument known as the *marimba grande.* The larger instrument could accommodate up to four performers thus allowing scoring of additional parts. Its range consisted of approximately 6.5 octaves with an average of sixty-eight keys. In addition, a second chromatic marimba was also developed known as the *marimba cuache* or literally "twin marimba."[96] This tenor-type marimba was higher in pitch than the *marimba grande*, consisted of about fifty keys, and had an approximate range of not more than five octaves. The inclusion of the *marimba cuache* to the ensemble allowed for an additional two to three performers. In total, the two marimbas could accommodate up to seven performers.[97] The combination of the *marimba grande* and tenor marimba became the standard instrumentation for the new *marimba doble ensemble.* Laurence Kaptain attributes the arrangement of the ensemble to

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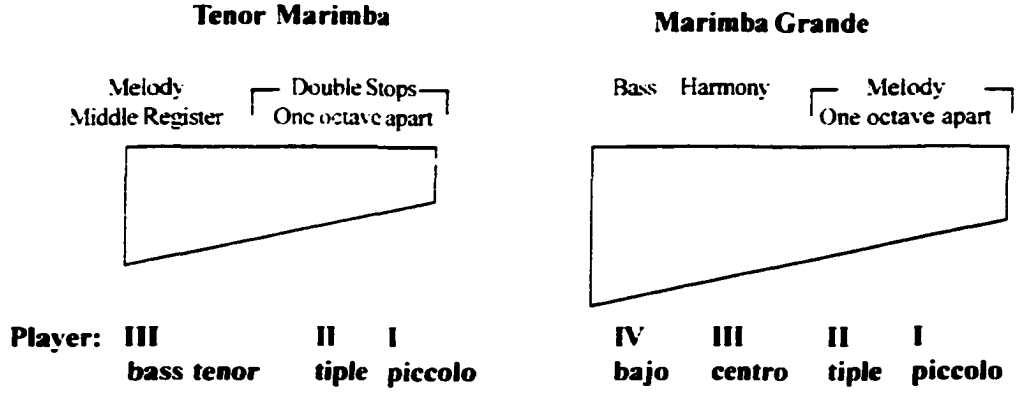
[95] Laurence Kaptain defines "performance practice" of this period in a broad sense to denote both the technique of the performers and the physical arrangement of the ensemble. Kaptain, 40.

[96] Schechter, et. al., 93.

[97] Garfias, 211.

Francisco Santiago Borraz with his invention of the *tenor marimba* (known to Chiapas as the four to five octave *marimba requinta*), a higher pitched and smaller version of the *marimba grande*.[98] The physical design and logistical arrangement of the *marimba grande* and tenor marimba dictated the compositional scoring practice of the *marimba doble* ensemble.

Figure 8. The *marimba doble* ensemble.

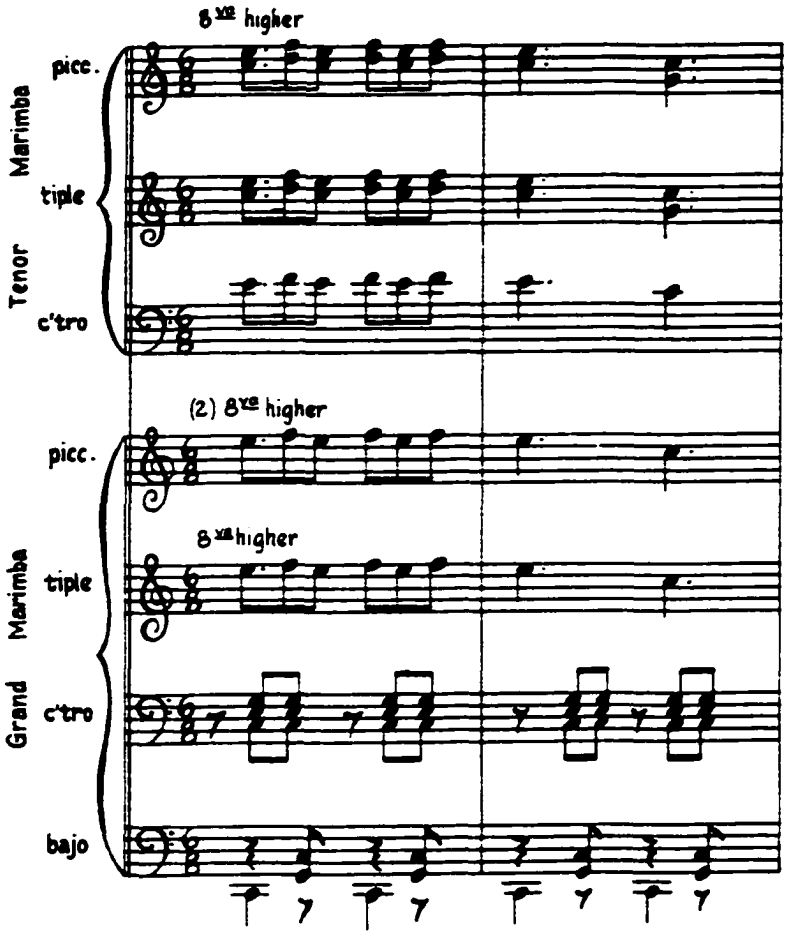


As shown in Figure 7, the parameters of the physical design limited each of the seven performers to a range of approximately 1 to 1 ½ octaves. Therefore, compositional doubling (the technique of duplicating musical lines) was adopted between the *marimba grande* and the tenor marimba. The normal scoring practice for the tenor marimba consisted of the *piccolo*, *tiple*, and bass tenor marimbists duplicating the melodic content of the *marimba grande's piccolo* and *tiple* performer. Compositional doubling of the melody therefore would be performed simultaneously in three different octaves. The *centro armonica* performer of the

[98] Kaptain, 16, 103.

marimba grande was responsible for providing the harmonic content, usually complementing the rhythmic and harmonic patterning of the *bajo* (literally "under") performer who was responsible for the bass line. The tenor performers would provide additional harmonic scoring normally executing harmonies in double-stops (striking two notes simultaneously). The musical scoring practices would therefore reflect intervals of thirds, and an octave apart. Later historical inquiry by Manuel José Hernandez de León in 1957 illustrated this standard scoring practice as dictated by the physical design of the *marimba doble* ensemble (Figure 9, "Tikal-achí"). Note that the musical form in Figure 9 is a *son.*

Figure 9. Example of *marimba doble* scoring practice: "Tikal-achí."
Reprinted with permission of author, Vida Chenoweth, *The Marimbas of Guatemala*, Illustration 2.



As illustrated in Figure 8, multiple performers within the *marimba doble* ensemble led to the adoption of stations or *puestas* thus affecting the scoring of each performer's musical line.[99] As shown in Figures 8 and 9, the *marimba grande* consisted of four *puestas*—the *bajo*, *centro*, *tiple*, and *piccolo*; the smaller *marimba cuache* (tenor marimba) employed three *puestas* resulting in compositional

[99] Scruggs, 93.

doublings of the *centro*, *tiple*, and *piccolo*. Performers would therefore be limited in range thus allowing for scoring of primarily single notes (monophony) or intervals of parallel thirds (notes C and E for example) so as not to trespass on an adjacent player's *puesta*. Consequently, each performer would be limited to a range of 1 to 1 ½ octaves. Marimbists would therefore specialize in the sense that they would hold their particular *puestas* throughout their musical careers.[100]

The most important *puesta* in the *marimba doble* ensemble was the leader who would determine the literature to be performed. Most often, the leader was the soprano performer of the *marimba grande* (see Figure 8, Player I and Figure 9, Grand Marimba, *Piccolo*). The leader's place within the social context of the ensemble allowed him to "determine the number of voices in an arrangement according to the number of mallets his players [were] able to use."[101] Laurence Kaptain states that the leader was not necessarily the most technically proficient player of the marimba ensemble. Rather, the leader was the group member with the "strongest and broadest musical training, be it formally or informally acquired."[102] In an unpublished interview, Kaptain reiterated yet another importance of the leader. He stated "historically, most [marimba] groups have had (and do have) one member (usually the leader) who possesses musical literacy and teaches the parts to the other players. That's what most people believe happened in the earliest days of the

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[100] Kaptain, 42.

[101] Ibid., 41.

[102] Kaptain, 102.

chromatic marimba and the ensembles that toured the U.S. and Europe."[103] Because of the ensemble's physical design, logistical arrangement, and learning sequences, a standard practice of orchestration evolved in the early development of the mallet ensemble—all examples of form following function.

It is interesting to note that in the development of mallet ensemble literature of Central America, the musical forms remained "basically homophonic with divisive rhythmic structure" even though the musical tradition of the marimba was a direct result from polyphonic African origin.[104] Vida Chenoweth in *The Marimbas of Guatemala* illustrated two compositions as representative examples of homophonic texture. The first example, *Son de San Pablo, Sololá* (Figure 6), consisted of a melody with accompaniment and was performed on the earlier *marimba con tecomates*. In contrast, the second example, *Tikal-achí* (Figure 9), employed seven players but remained homophonic in texture. Even later, the similar homophonic texture of the European dance forms would lend themselves to homophony.

In Guatemala, the expanded range of the *marimba doble* ensemble issued a special need for graduated mallets (*baquetas)* of different size, spherical heads that corresponded to the range of each *puesta*. In general, the size of the mallet head would incrementally decrease for each of the higher ranges employed resulting in greater articulation. For example, the *bajo* player would use larger mallets since the

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[103] Laurence Kaptain, Kansas City, Missouri, to Bruce Roberts, Norman, Oklahoma, March 12, 2002, transcript (letter) in the hand of Bruce Roberts, The University of Oklahoma, Norman, Oklahoma.

scoring was in the lowest register and thus required extra mass to project the sound. Historically, these mallets were designed of crude India rubber on a wooden shaft comprised of cane, mango, or huizizil wood depending on region and local resources. The size of the mallet head was between 1 ¾ to 3 inches in diameter and produced a soft, non-percussive tone. In contrast, the *piccolo* player would employ mallets that were denser with a head size of approximately ¾ inch thus producing a sharper, more brittle sound in the upper octaves. The sizes of mallets used by the *marimba doble* ensemble were graduated in order of hardness from soft (*bajo*) to hard (*piccolo*). The purpose of the graduated mallet sizes was primarily to achieve the appropriate balance of sound between the various *puestas*. For example, performers in the upper register of each marimba would require more strength to achieve a balance with the other performers since the wood was thicker and generally did not project sound as easily. For this reason, marimbists generally required only two mallets in order to produce enough sound.

Likewise, several variables determined the number of mallets that a musician used in a *marimba doble* ensemble that in turn also affected the scoring practices of this period. According to Laurence Kaptain, the most common scoring consisted of two mallets per player for the soprano and bass voices. Players performing the inner parts would employ either three or four mallets. In his text entitled *Searching for Marimbas in Guatemala*, Louis G. Oddo expands upon Laurence Kaptain's description pertaining to number of mallets used by each

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[104] Cáceres, 239.

performer. Oddo writes that only the *bajo* and the *centro* performers used three mallets while all other musicians required two. This theory is consistent with the scoring shown in Figure 6. The discrepancy pertaining to the number of mallets used may lie in each researcher's regional observations—Chiapas for Kaptain and Guatemala for Oddo and Chenoweth. The current writer has observed that modern ensembles in Guatemala do not have a standard pattern of mallet usage; rather, the choice is a matter of musical scoring preference for each ensemble.

One of the most characteristic techniques developed and adopted by early marimbists was known as "rolling." Performers, especially those in the soprano range, were required to produce fast, repeated striking of one or more bars to simulate a sustained tone. In general, rolling was developed to sustain an otherwise short sound characteristic to the early marimbas. For transcriptions and compositions utilizing European musical styles, rolling became crucial for reproducing long notes of sustained melodies originally designed for wind instruments, voice, or piano (with the aid of a sustain pedal).[105] The specialized technique of rolling requires an extremely high level of technical skill from the marimbist (one who plays a marimba) and is crucial for emulating smooth melodic lines. For musical expression, marimbists will adjust the speed and velocity of the roll to accommodate the musical style and expression desired. Emil Richards described two distinct types of rolling for the early mallet ensemble. The first method employs alternating strokes between two different pitches (Figure 10).

[105] Scruggs, 93.

Mallet ensembles in the United States have adopted this technique. Richards described a second method more common to the traditional musical style of the Guatemalan Indians where two pitches are struck simultaneously (double-stop) in a rhythmic sequence to form a single stroke roll thus emulating a sustained sound (Figure 11).[106] As can be seen, the two rolling styles developed and adopted by the early *marimba doble* ensembles were distinctly different.

Figure 10. Alternating single stroke rolling permutation.

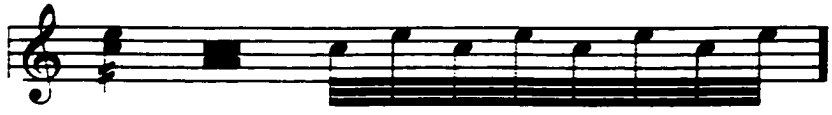

Figure 11. Single stroke rolling permutation.



Although marimba bands of Central America essentially would adhere to the physical scoring principles and techniques described above, assignments of musical lines and phrases for the marimba band were often adapted from printed piano music. Therefore, the leader of the ensemble, who was responsible for teaching the repertoire to the other marimbists, would divide the parts into the various *puestas*

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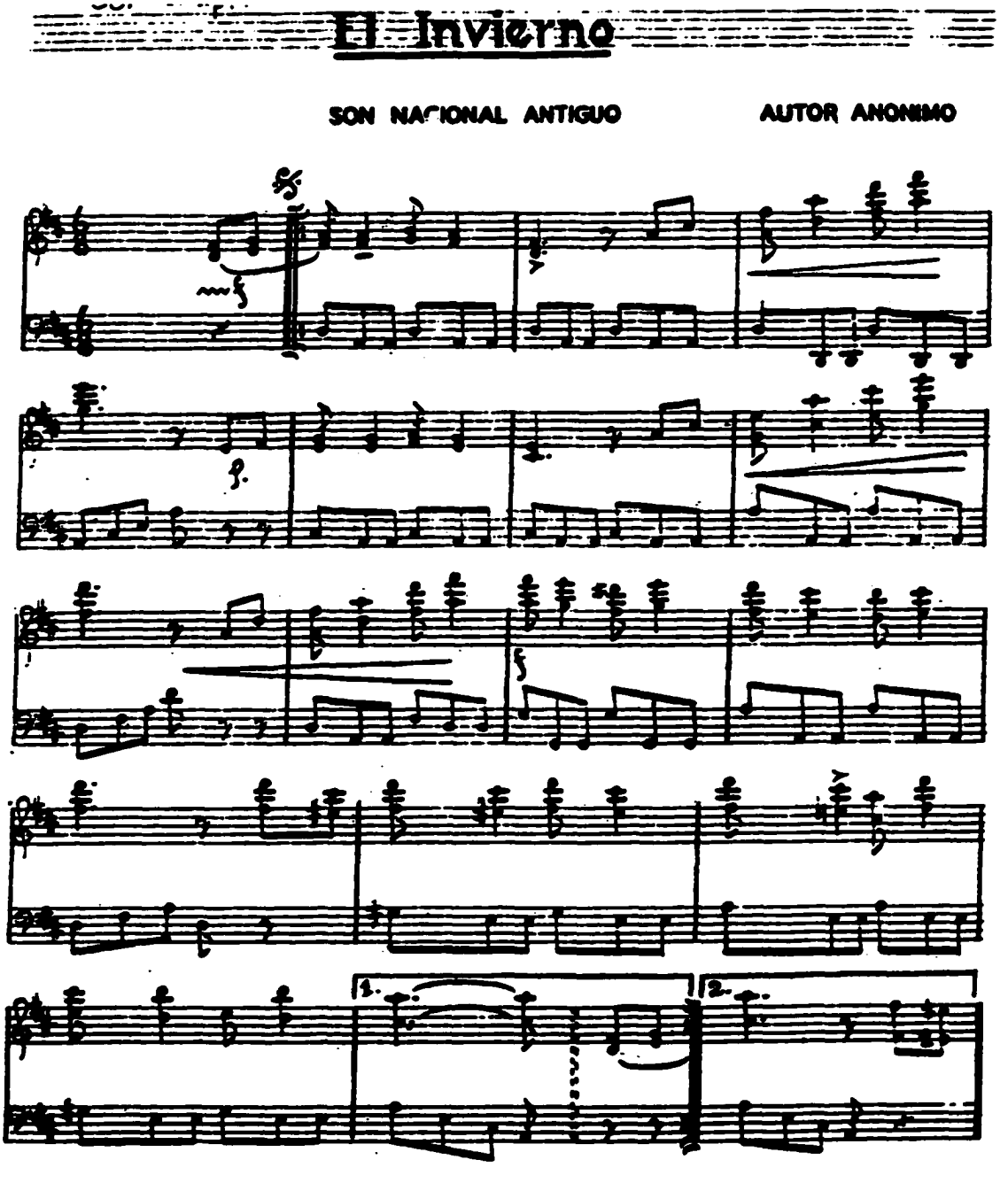
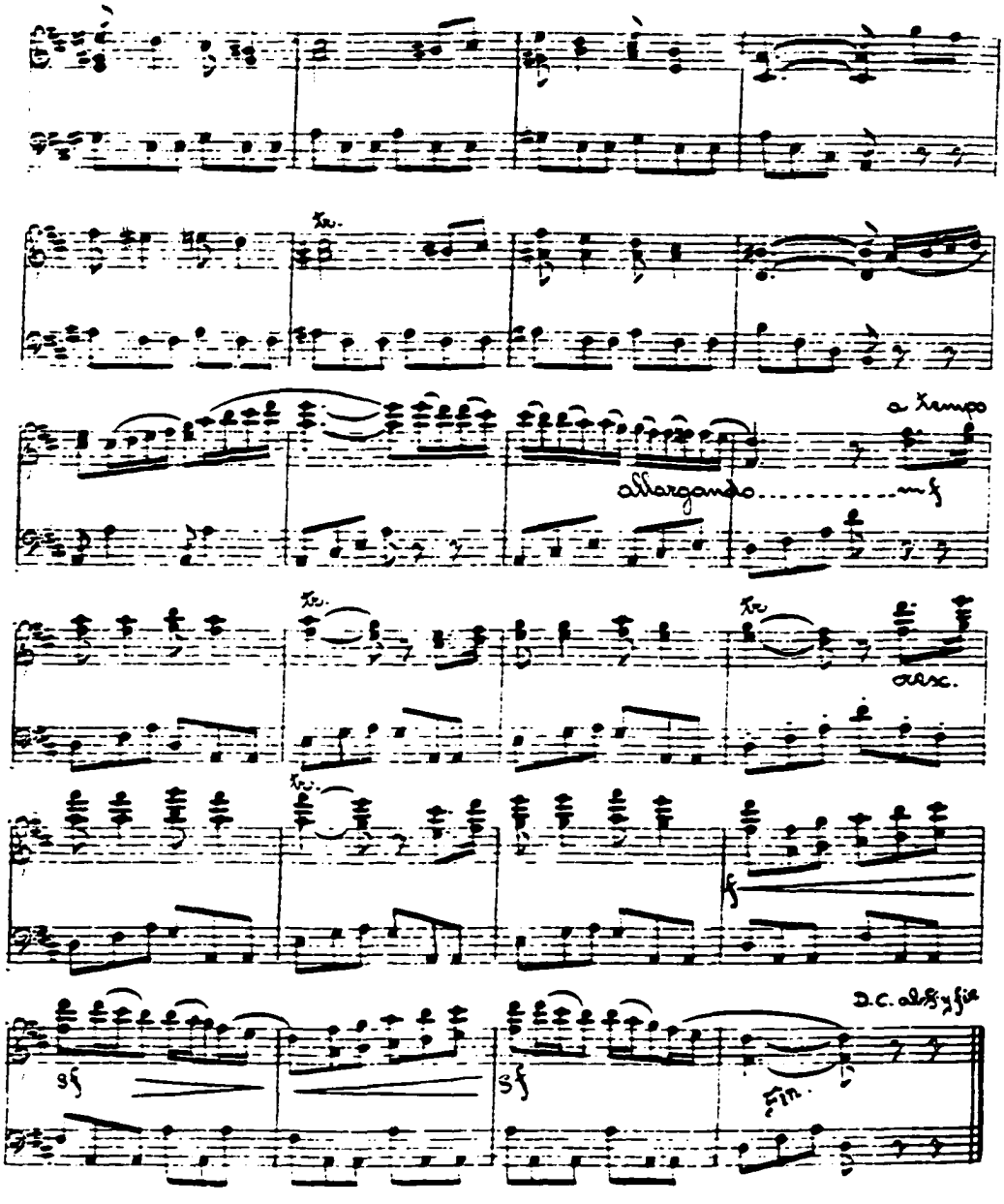
[106] Emil Richards, *World of Percussion* (Sherman Oaks, California: Gwyn Publishing Company, 1972), 55.

according to the function of the music. The *centro armonica* (center harmony) marimbist would provide the harmonic foundation and perform the musical line found in the bass clef. The *tiple* marimbists would most likely perform the melody with double stops while the *piccolo* marimbists would play only the soprano melody voice to aid in projecting the upper octave. In "El Invierno," the sustained notes or rolls were marked as tremelos (tr.) and would reflect the practice of alternating single stroke roll permutation (Figure 10). Transcribed below at a later date (1955-1960), "El Invierno" is a type of the *son chapin* (also called *son guatemalteco*), a national dance of Guatemala. Known as the most popular form of the *son*, the form is normally played by Ladino marimbists, either singly or in ensembles.

Figure 12. "El Invierno" (The Winter), a *son* chapin.




Ped.
a tempo
allargando.....mf
Ped.
Ped.
dim.
Ped.
sf
sf
D.C. al fine
Fin.

Although regional variations are numerous, several key elements help define the musical form known as the *son chapín.* The form is generally characterized by a homophonic texture. The tonal center is major (in this case, D major) with predominantly triadic harmony and a diatonic melody. The rhythm revolves around the 6/8 meter with accents on the third and fifth beats of the measure. Frequent hemiolas are also common. In El Invierno, beats three and five are left "open" in the melodic line thus implying a bass part would fill the voids that is characteristic to the style. However, since learning and orchestration is normally taught by rote, the bass part is not shown. The style would have been widely known and bass marimbists would naturally "compose" the musical line to follow this tradition. Another possibility would also be the addition of guitars and maracas to accompany the dance form. Dancers would emphasize the *son* rhythms with foot stamping (zapateado) related to Spanish flamenco style. Figure 4 and Figure 5 illustrate the characteristic rhythms of the *son.*

The advancement of marimba design combined with the formation of the *marimba doble* ensemble expanded the possibilities of orchestration for the Central American marimba ensemble. Through this evolution in experimentation, the *marimba doble* ensemble had achieved the ability to perform other musics—particularly that of European composers. The Ladinos were steadily adopting Western harmonic traditions while the Mayans retained their heritage of indigenous music. For the marimba ensembles of Guatemala, both compositional styles would

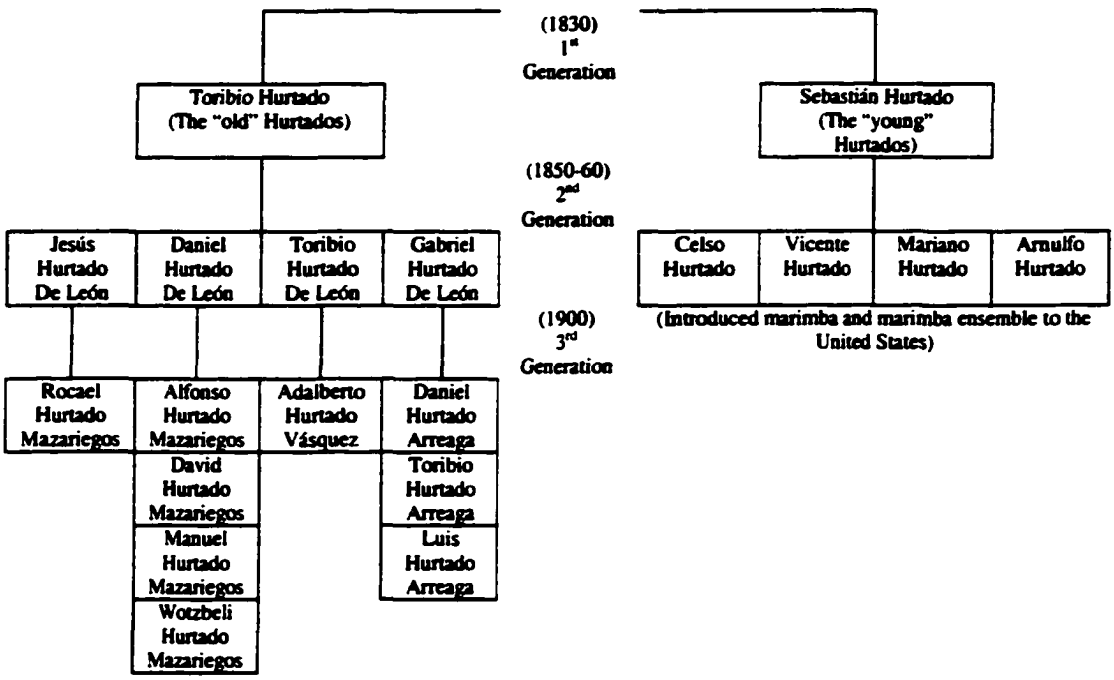
remain in their repertoire. However, subsequent marimba ensembles in the United States would embrace the former.

The Adoption of European Musical Forms by the Hurtado Brothers' Marimba Band

The Hurtado family of Almolonga, Quetzaltenango was comprised of distinguished marimbists who were instrumental in perfecting the design of the chromatic marimba. Moreover, the family's contributions in promoting the marimba ensemble throughout Central America would lead to the introduction and adoption of the marimba ensemble as a genre in the United States. During the late nineteenth century, marimba bands in Central America were numerous and competition between them was fierce to the point of violence. Internally, the Hurtado family was not exempt from these rivalries. A division between the two brothers would warrant the name of two marimba ensembles as the "older" Hurtados, led by the elder Toribio, and the "younger" Hurtado marimba band, led by Sebastián. Figure 12 illustrates the paternal genealogy of Toribio and Sebastián Hurtado in relationship to their respective marimba ensembles.[107]

[107] Julio César Sánchez Castillo, *Producción marimbística de Guatemala*, Primera Edición (Guatemala, C.A., 2001), 141-143.

Figure 13. Hurtado Family Paternal Genealogy.



The first Hurtado marimba band was organized in 1896 and consisted of the "younger" Hurtado brothers led by Sebastián. The group played primarily indigenous Indian music at weddings, fiestas, and tribal ceremonies. Between 1896 and 1898 however, the repertoire of Central American marimba bands began to expand beyond indigenous musical forms. Sebastián Hurtado, father and leader of the "younger" Hurtado Brothers' Marimba Band, encouraged his sons to include classical and light classical repertoire of European composers. The first classical composition learned by the younger Sebastián and his sons was Franz von Suppé's

(1819-1895) *Poet and Peasant* overture—a favorite composition of touring instrumental ensembles of the late nineteenth and early twentieth centuries.[108]

Ladino marimba bands of Central America embraced European classical repertoire such as waltzes, foxtrots, Latin dances, and other genteel forms.[109] Hence, the typical Guatemalan marimba band possessed a vast amount of repertoire numbering from 300 to as many as 500 compositions. It is interesting to note that nearly all compositions learned by Central American marimba ensembles were taught by rote or learned aurally during the late nineteenth to early twentieth century. In the case of the Hurtado brothers, Mariano Valverde Hurtado would assist the group by first playing the piece on piano and then deciding on an arrangement conducive to the marimba ensemble. A violinist, Felipe Baten also assisted the group with other musical aspects regarding rhythm and tempo.[110]

In the early to middle twentieth century, the leader of the *marimba doble* ensemble received formal European methodology and training at a music conservatory or *Casa de Cultura*. In turn, he would teach the other members of the ensemble to emulate the various European dance styles. One can only speculate that written or composed compositions from 1894 to 1929 would be nonexistent or extremely rare. However, the adoption of European musical styles by the Hurtado

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[108] Eleanor Hurtado (wife of Celso Hurtado) to David P. Eyler, Ashland, Oregon, 18 July 1983 as cited in David P. Eyler, "The Hurtado Brothers' Royal Marimba Band of Guatemala," *Percussive Notes* (February 1983): 48.

[109] Schechter, et. al., 82 and Cáceres, 239.

[110] Chenoweth, *The Marimbas of Guatemala*, 20 and Eyler, "Hurtado Brothers' Royal Marimba Band of Guatemala," *Percussive Notes* (February 1983): 48.

brothers is evident through the acoustic recorded medium. Through the cataloguing of sound discs, proof exists to support the introduction of the marimba ensemble into the repertoire of classical music thus elevating and lending credibility to the genre in the United States. By the end of the nineteenth century, the marimba ensemble had become an integral part of Central American music culture. The inevitable transmission of the marimba ensemble and its musical borrowings would ultimately spread northward to the United States.

Introduction of the *Marimba Doble* Ensemble to the United States

Knowledge of the marimba as an instrument and an ensemble spread as marimba bands from Guatemala began to tour abroad. The inaugural concert in the United States was to be given at the Pan-American Exposition featuring the *marimba sencilla*. In 1901, Toribio Hurtados' sons traveled to Buffalo, New York for the event but were unable to perform the concert due to the assassination of President McKinley on September 6, 1901.[111] The unfortunate event resulted in the return of the group to Guatemala without performing. Consequently, the introduction of the *marimba doble* ensemble to the United States would be delayed for another seven years. During the interim however, touring marimba bands gained experience and exposure at regional expositions throughout Central America between 1904 and 1907. It was in 1907 that the Hurtado family was given a second

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[111] Lester Godínez of Guatemala City, Guatemala, interview by author, May 23, 2002, Guatemala City, Guatemala, tape recording, Princess Reforma Hotel, Guatemala City, Guatemala.

opportunity to represent their country and art form in the United States. By this time in Guatemala, Sebastián's sons had become

> ...so popular that during one of the daily concerts at the 1907 exposition, Sebastián was invited to take the boys on a tour of the world, but encountered great opposition from his wife to this idea. However, after the death of Mrs. Hurtado the following year, the plans for a tour to the United States finally materialized.[112]

The Hurtado Brothers' Royal Marimba Band of Guatemala introduced the *marimba doble* ensemble to the United States in 1908. Along with their manager José Asturios Moreno, Sebastián Hurtado and his sons traveled by ship to New Orleans, Louisiana for a six-month tour. The first performance of the marimba band took place at the White City Summer Resort near New Orleans in August 1908. As described in the "Green Room Gossip" page of *The Daily Picayune*, the marimba band enjoyed great success being held over for an additional week to begin the theatrical season. The marimba band would be part of the musical season entitled *Charity Begins at Home*, a musical farce. The newspaper announcement caught the novelty and acceptance of the new ensemble stating, "the Marimba Band composed of Central American Indians, which made a big hit at this resort last week, will be retained and made the big feature of the entertainment [of the new season]."[113] The

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[112] Eyler, "The Hurtado Brother's Royal Marimba Band of Guatemala," 48-49.

[113] "White City; The Sensation of the Season, The Marimba Band" (The Hurtado Brothers' Royal Marimba Band), *Daily Picayune* (New Orleans), August 30, 1908, 10.

marimba band was deemed the "sensation of the season" until their manager, Moreno, absconded with their earnings.[114]

Afterward, the group remained in the United States but was forced to play in smaller venues to earn money. H.E. Carroll, a professor at the University of Saint Louis, recognized the potential of the new musical ensemble and reorganized their efforts. Carroll eventually became their manager and mentor tutoring the Hurtados in how to speak English and promoting the ensemble throughout the United States for another five years.[115] Carroll also had a musical interest in the group as evidenced through his musical arrangements such as *Fading Leaves—Serenata* (Victor Recording 18048-B). While in New York, the group was offered a contract by the William Morris Agency and toured the American Music Hall circuit throughout the United States followed by a successful tour throughout Europe.

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[114] *Ibid.*, 7.

[115] David P. Eyler, "The Hurtado Brothers' Royal Marimba Band of Guatemala," 49.

Figure 14. The Hurtado Brothers' Marimba Band of Guatemala.

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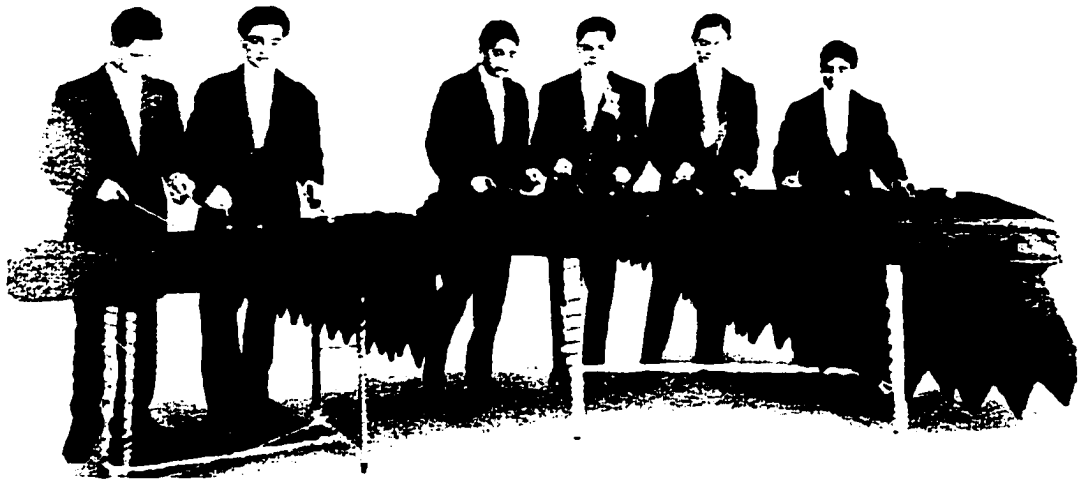

The Hurtado Brothers' Marimba Band was forced to return to Guatemala in 1912 after Arnulfo contracted pneumonia. Sebastián Hurtado died in Guatemala the same year followed by the death of Arnulfo one year later. Through their successful tours, the Hurtado Brothers had effectively introduced the marimba and the marimba ensemble to the United States.

From 1913 to 1915, the Hurtado marimba band reorganized adopting the name of Hurtado Brothers' Royal Marimba Band. The ensemble also enlarged to include additional players: nephews Joaquin and Oscar; cousin Virjilio Piedrasante; Ernesto Rivera; and Lorenzo Alonzo.[116] At the request of the Guatemalan government, the ensemble was asked to be the official representatives for the 1915

[116] Eyler, "The Hurtado Brothers' Royal Marimba Band of Guatemala," 50.

Panama-Pacific International Exposition in San Francisco (known under the acronym PPIE). During their visit from February 20 to December 4, the marimba band was again enthusiastically received by North American audiences and garnered the respect of influential audience members such as President Wilson. By the end of the exposition, the Hurtado Brothers had received the Gold Medal of Honor for their outstanding musical contribution.

The Transmission of Marimba Ensemble Literature through Recordings

Exposure to jazz styles during the Hurtado Brothers' 1908 tour of the United States resulted in a cultural borrowing and adoption of the musical style. Oddo's research into marimba repertoire at El Galito reinforced these findings stating, "European and North American music was added to the [Central American] repertoire in the early part of the [twentieth century] by the Guatemalan marimba masters who toured during the time that the marimba peaked in world-wide popularity."[117] The *marimba doble* soon became the catalyst as one of the primary instruments used in dance and popular music.[118] Moreover, recordings by the Hurtado Brothers as well as other marimba ensembles would become one of the prime sources for early dance and popular music as evidenced by the multitude of early recordings using the marimba and xylophone.

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[117] Oddo, 23-24.

[118] Schechter, et. al., 95.

One such collection of recordings amassed by Edwin L. Gerhardt of Baltimore, Maryland documents the early development of percussion in the United States. This collection, recently donated to the Percussive Arts Society on the urging of James A. Strain, is currently catalogued into four sections: Ludwig and Leedy Instrument Catalog Inventory, Deagan Instrument Catalog Inventory, Michael Balter Library Collection, and Gerhardt Inventory. The latter includes approximately 750, two-sided 78-rpm discs of various marimba bands, xylophone artists, and other wind instrumentalists from 1910 through the middle twentieth century. In total, the collection comprises approximately 1,500 compositions for percussion in both solo and various ensemble formats. The collection of recordings provides historical insight to how the Central American marimba bands were utilized in musical settings in the United States. Unfortunately, the availability of printed scores from early twentieth-century marimba bands is currently unknown and may even be non-existent. The medium of disc recordings therefore provides the best source of information into the development of early marimba band literature.

Research of the Gerhardt collection began with cataloguing the 750 disc recordings by title, composer, performing group, recording label, form, and year of performance if known. Of the approximate 1,500 titles, an extracted listing of 292 compositions with 276 unique titles on twenty-eight record labels proved usable to the current document. The criteria for selection consisted of omitting all recordings involving only non-percussion instruments—i.e. violin, ocarina, piccolo, coronet,

whistling, celesta, and harp zither. Second, identical duplicate recordings were omitted. Recordings involving obvious non-mallet ensemble formats were also disregarded. Appendix A represents those compositions subject to further interpretation. The listing is presented by title in alphabetical order. Verifiable dates of recording are included if known.

Results of the study indicate that between the years of 1915 through 1944, early marimba bands and similar ensembles performed repertoire conducive to popular dance-type literature such as waltzes, foxtrots, and two-steps. In particular, the listing in Appendix A is composed of twenty-two musical forms:

Bolero
Transcriptions from classical repertoire
Folk Songs
Fox March
Fox Trot
Indigenous repertoire to Central America
Intermezzo
March
Mazurka
Medley
Octet
One-Step
Overture
Polka
Rag
Rumba
Rumba Fox Trot
Serenade
Tango
Two-Step
Waltz
Various "academic" or composed pieces

The majority of compositions consisted of waltzes numbering 135 unique titles or 46.2% of the recordings surveyed. These findings are indicative to the popularity of

the ballroom dance form of the nineteenth and early twentieth century. Andrew Lamb reports that the waltz form "attracted the attention of major composers of the nineteenth and early twentieth centuries, and was accepted into all forms of musical composition."[119] Historically the waltz has been the most popular dance form. The second most utilized form was the foxtrot, a social dance of the twentieth century. The uniqueness of the dance form allowed composers and performers to adapt almost any popular tune in simple-duple meter with four-bar phrases. Hence, the large number of compositions adapted to the format. The Gerhardt collection also consisted of 53 recordings (18.1%) in the form of a foxtrot.

After the waltz and foxtrot, the remaining forms within the collection become homogenized forming a second tier. The sharp decline in the number of compositions represented less than 5.8% of the compositions surveyed per individual form. For example, the form of the "one-step" represents the third largest contingency of repertoire consisting of seventeen compositions (5.8%) followed by the tango dance form at 5.1%. The remaining forms were represented to a lesser extent averaging 1.7% or less. Other ephemeral dances such as the fox-march and octet were inconsequential (less than 1%).

As can be deduced through simple statistical data, the popular marimba ensemble format introduced by Central American marimba bands was skewed toward popular dance forms. Primarily, the dance forms were perpetuated and popularized in the compositional writings of classical composers such as Joseph

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[119] Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, s.v. "Waltz."

Strauss. Secondly, the exposure of the medium through recordings and radio in the early twentieth century also added to the popularity of the form. In addition, the novelties of the marimba band itself and its related use in vaudeville aided in the acceptance of the medium. In essence, marimba bands adopted forms and melodies from classical compositions already popular in North America. Interestingly, many unnoted compositions emerged of mixed instrumentation including marimba that corresponded to the criteria described above. These ensembles were often referred to as "dance bands" or "dance orchestras." According to several resources, recording companies had a tendency to record popular dance bands. An ensemble norm of mixed instrumentation therefore emerged from other dance bands emulating the instrumentation heard on recordings. While the mixed instrumentation and overall purpose of these dance-band ensembles does not fit the criteria of this document, their influence through continued exposure of the *marimba doble* and its popularity continued.[120]

The Hurtado Brother's most influential audience members, however, were representatives from the Columbia Recording Company. In August of 1915, representatives from the recording company attended a concert and immediately offered a recording contract to the Hurtado Brothers. Their first recording, Von Suppe's *Pique Dame* (Columbia A1832 21823) and *Poet and Peasant Overtures*

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[120] Interested readers in this topical area should consult the Gerhardt Collections at the Percussive Arts Society research library. Resources such as Brian Rust's, *The American Dance Band Discography: 1917-1942* and William Cahn's, *The Xylophone in Acoustic Recordings: 1877-1929* may also be of interest.

(Columbia A1832 21821) became their most popular recording selling one-half million copies in the first week.[121] Between 1915 and 1917, the Hurtado Brothers' Royal Marimba Band on the Columbia, Victor, and Brunswick labels recorded thirty-eight sound discs.

Other popular recordings such as "Columbia Waltz" by Mariano Valverde (Side A, Victor 17928) and "Marimba March" (Side B, Victor 17928) display "the excellent ensemble playing that is typical of all the Guatemalan marimba groups."[122] William Cahn was referring to the 1916-recorded concert by the Blue and White Marimba Band of Guatemala performed at the Hippodrome in New York. Unfortunately, original manuscripts of marimba band literature are non-existent—or perhaps limited to a few unknown collectors. Therefore, the recorded medium provides the best source of reference for development of mallet ensemble literature in the early twentieth century.

The *marimba doble* ensembles (hereafter referred to as marimba ensembles or those ensembles comprised solely of marimbas) from southern Mexico and Central America also became extremely popular as one of the prime sources for dance and popular music.[123] As various marimba bands continued to gain popularity between 1916 and 1919, the genre gradually shifted toward dance music

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[121] For a detailed listing of recorded marimba band literature, refer to Appendix A "Chronological List of Mallet Ensemble Literature: 1894-1933."

[122] William L. Cahn, *The Xylophone in Acoustic Recordings (1877-1929)* (Rochester, New York: William L. Cahn, 1979), ix.

[123] Schechter, et. al., 95 and William L. Cahn, x.

including other dance-band type instruments such as piano and saxophone. As evidenced by its popularity through touring and recording, the medium of the marimba ensemble was effectively being transmitting throughout the United States, gaining a national acceptance as a viable medium.

The Promotion of the Marimba by John Calhoun Deagan

Perhaps this popularity is what led the J.C. Deagan Company of Ravenswood, Illinois, a suburb of Chicago, to become one of the leading agencies in the United States to develop, mass-produce, and promote the Central American marimba.[124] Lester Godínez attributes John Calhoun Deagan's interest in the *marimba doble* implying a proprietary and research-oriented relationship with the new instrument. Godínez stated

> In 1908, the Royal Hurtado Marimba Band returned to the United States. On this occasion, maestro Deagan saw the marimba. Maestro Deagan had already perfected the metal and design of the glockenspiel. He saw a huge marimba and was very impressed. He designed a new industrial marimba called a Nabimba. The first time Deagan built a Nabimba was 1910.[125]

Through this proprietary interest, J.C. Deagan recognized the potential and viability of the *marimba doble* both as a solo and ensemble instrument. From 1910 to 1918, the design, development, and promotion of the marimba flourished in his hands.

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[124] Frank K. MacCallum, *The Book of the Marimba* (New York: Carlton Press, 1969), 31.

[125] Lester Godínez of Guatemala City, Guatemala, interview by author, May 23, 2002, Guatemala City, Guatemala, tape recording, Princess Reforma Hotel, Guatemala City, Guatemala.

Interestingly, J.C. Deagan was a symphony clarinetist. Even in 1920, thirteen years before the first mass marimba band was formed in the United States, Deagan envisioned the possibilities for the marimba in a mallet ensemble setting.

> There is no limit to the possibilities of [the marimba], as with several of the larger instruments, and with a number of players on each instrument a band of unrestricted size is entirely feasible, and we predict that at no great future date the public will have an opportunity of listening to bands of immense proportions made up entirely of marimba-xylophones.[126]

In the early 1930s, Deagan, along with Clair Omar Musser, would assemble and promote the first mass-marimba band in the United States uniformly considered the first North American mallet ensemble.

The chromatic marimba (hereafter referred to as simply "marimba") was designed and produced for the first time in the United States in 1910 by the J.C. Deagan Company.[127] Deagan's first design, named the *Deagan Nabimba* was patterned after the Guatemalan marimba that was popular in vaudeville and novelty musical acts.[128] However, the Guatemalan marimba that Deagan was exposed to was a "very flimsy, impractical instrument" for the needs of the United States

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[126] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 49. The Deagan Marimba-Xylophone, No. 4728 was one of the many marimba designs produced by the J.C. Deagan Company. The instrument was originally designed for xylophonists seeking an instrument of greater range especially in the lower register.

[127] Stanley Sadie and John Tyrrell, eds., *The New Grove Dictionary of Music and Musicians*, (London: MacMillan Publishers Limited, 2001), 683. s.v. "Marimba;" and MacCallum, 31; and Jackson, 91; and Lester Godínez, interview by author.

[128] Edwin L. Gerhardt, "J.C. Deagan, Inc.: 1880-," A catalog of manuscripts and documents on the history of the J.C. Deagan Corporation, 1920 (personal manuscript, photocopy), Gerhardt Special Collections, The Percussive Arts Society Reference Library, Lawton, Oklahoma.

market.[129] Therefore, Deagan, who was considered by his colleagues "to be one of the greatest living authorities on matters pertaining to the science of acoustics, pitch and tone production," instituted several design changes to the Guatemalan marimba.[130] Although the organological elements remained constant, design improvements changed the overall sound of the marimba to accommodate the accustomed European musical influences adopted in North America. Compared to the Guatemalan marimba, the sound of the newly designed Deagan marimba possessed a tone that favored the upper partials of the overtone series. Historically, a Guatemalan marimba had an overall deeper sound favoring the lower partials or fundamental of the overtone series. This difference was primarily due to the shape and design of the resonator boxes. In a conversation, Lester Godínez referred to the differences of tone production between the Guatemalan marimba and the North American marimba ("Industrial" marimba).

> We [Marimba de Concierto de la Presidencia] were in Japan where there were many fans of the industrial marimba. The president of the Japanese Xylophone Association wanted to talk to us after one of our classes. He admired the sound of the wooden boxes [resonators] and keyboard. [In his observation] the industrial marimba had too many high partials whereas the Guatemalan marimba exploits the lower partials and fundamentals [in relation to the overtone series]. The main problem of the industrial marimba was to reproduce the lower overtones. With the Guatemalan marimba, we do not have that problem.

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[129] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 46. Part of the Gerhardt Special Collections.

[130] Ibid., 2.

> The resonators extend past the frame at an angle to maintain the sound waves. Japanese have researched the Guatemalan marimba. Industrial marimbas bend the lower pipes in a curve to accommodate the length.[131]

In Deagan's design, a change to metal resonators allowed for increased amplification and tuning that reflected A=440. Deagan adopted the use of tapered, metal resonators rather than the wooden cedar boxes used in Central American marimbas for several reasons. First, as an acoustician, he required that all resonators be tunable. Deagan recognized that one problem associated with the Central American resonators was a susceptibility to various changing climate conditions that in turn affected the buzz-tone. To overcome this problem, the Deagan Nabimba was outfitted with the "Deagan Patent Tunable Resonators."[132] The new design allowed for individual tuning of the resonators to match the improved tuning of the corresponding wooden bars.

The frame of the Deagan Nabimba consisted of seamless steel tubing mounted on metallic wheels with strong crossbars. The slip-joint design was far superior to previous marimbas since there were no screws thus freeing the instrument of sympathetic vibrations. The frames supported both the marimba bars and the tubular resonators. After experimentation using rock maple, locust, and other domestic woods by both the J.C. Deagan Company and the Leedy

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[131] Lester Godínez of Guatemala City, Guatemala, interview by author, May 23, 2002, Guatemala City, Guatemala, tape recording, Princess Reforma Hotel, Guatemala City, Guatemala

[132] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 47.

Manufacturing Company, Deagan returned to the use of British Honduras rosewood used in the construction of Central American marimba bars.[133] It was rediscovered that the exotic woods, such as female hormigo or Honduras rosewood, used by Central Americans produced the best tone.

One major change to the Deagan Nabimba, however, was the adoption of the Universal Low Pitch of A=440 set by the American Federation of Musicians in 1917. The standardized pitch was "placed on a firm foundation of pure physical science...largely due to the untiring efforts of J.C. Deagan."[134] The standardization of bar arrangement was another major advantage. The bars were equally spaced in the normal arrangement used for piano manufacture thus facilitating ergonomic movement in relationship to tertiary harmony necessary for mimicking European musical styles. Cords that passed through the nodal points (areas of the bar that do not vibrate) of the bars allowed for fuller resonance throughout its five-octave range.

Deagan originally attempted to retain the characteristic buzz-tone produced by the Guatemalan marimba (*mirlton buzzer* or *tela*). However, "due to membrane difficulties [caused] by humidity, their manufacture was discontinued."[135] As a

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[133] Leedy Xylophones and Marimbas, *Catalog*, (Indianapolis, Indiana: Leedy Manufacturing Company, 1925), 12. Part of the Gerhardt Special Collections.

[134] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 3; and Edwin L. Gerhardt, "J.C. Deagan," A catalog of manuscripts and documents on the history of the J.C. Deagan, 1920 (personal manuscript, photocopy), Part of the Gerhardt Special Collections.

[135] Edwin L. Gerhardt, "The Deagan Nabimba: 1910-1918" A catalog of manuscripts and documents on the history of The Deagan Nabimba, (personal manuscript, photocopy). Part of the Gerhardt Special Collections.

result, a more pure tone emerged from the highly prized Honduras rosewood bars that would be retained throughout the twentieth century. The Deagan Company manufactured fifty 2, 2 ½, 4, and 5 octave Deagan Nabimbas between 1910 and 1920. The model shown in Figure 15 was illustrated in the 1920 J.C. Deagan, Inc. Catalog "R" and consisted of five octaves from C^{4} to C^{64}.[136] The Deagan Nabimba was the first marimba manufactured in the United States.

Figure 15. The Deagan Nabimba.

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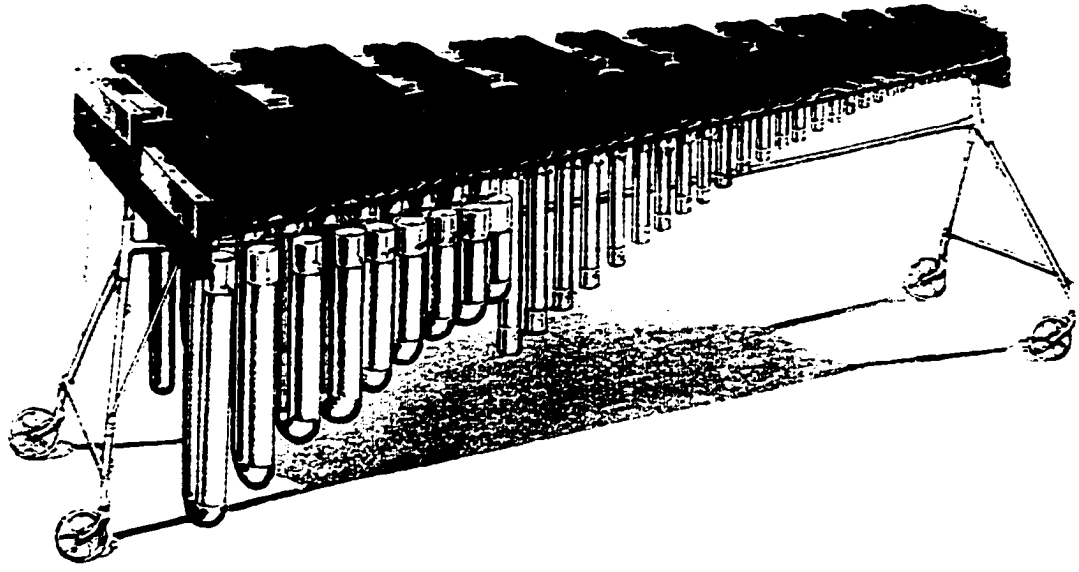

[136] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 48, 56. Before 1940, the system of identifying notes corresponded to the numbering of the 88 piano keys. C^{4} therefore would be equivalent to three octaves below "middle C" (261.6 vibrations per second in A=440 tuning system). C^{64} would therefore correspond to two octaves above middle C.

Other notable manufacturers such as U.G. Leedy (1867-1931) also produced mallet instruments through The Leedy Manufacturing Company of Indianapolis, Indiana. However, their design influences, marketing, and promotion of the mallet ensemble genre in the early twentieth century were not as prevalent as those of Deagan were. By 1928, the J.C. Deagan Company had a yearly production output of approximately 500 mallet instruments per year. Before the Deagan Company ceased operations in 1978, Deagan and his family infused approximately 20,000 various designs of xylophones and marimbas into the United States and Europe.[137] Deagan is also credited for producing and perfecting the mallet instrument known as the glockenspiel (orchestra bells), while U.G. Leedy became the primary manufacturer of the vibraharp (vibraphone). Deagan would not manufacture a vibraharp until 1927.

[137] Hal Trommer, "John Calhoun Deagan," *Percussive Notes* (February 1996), 85.

The Adoption of the Chromatic Marimba in the United States

Before the formation of the first mallet ensemble in the United States, stage artists, cabaret musicians, and dance drummers were extensively using the marimba in a solo capacity. Stage artists, cabaret musicians, and drummers in all classes of musical work throughout the country had used the Guatemalan marimba and xylophone extensively.[138] However, early use of the instrument by these ensembles "realized [it's] visual rather than its musical possibilities."[139] In his dissertation, Burton Lynn Jackson presented a hypothetical reason for the early success of the marimba and its popularity among early twentieth century dance musicians and concert venues in the United States.

> [The marimba] enjoys a wide range of four octaves or more; it has a tremendous capacity for speed and facility; it offers a wide choice of mallets that assist in varying the quality [of musical styles] to a great extent; and it gives the auditor full opportunity to enjoy the emotional impact which it portrays to a marked degree.[140]

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[138] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 53. Part of the Gerhardt Special Collections.

[139] Vida Chenoweth, "The Marimba Comes into Its Own," *Music Journal* 15 (May-June 1957): 12.

[140] Burton Lynn Jackson, "A History of the Marimba with an Emphasis on Structural Differences and Tuning Accuracy" (Thesis, The University of Michigan, 1955), 60.

The ability of the marimba to project music through aural and visual imagery captured the intrigue of the public thus elevating its popularity. While the use of the marimba in early vaudeville delighted audiences with visual speed and intrigue, dance ensembles exploited the sonorous tone of the instrument's lower octave. In 1920, Deagan noted, "marimba waltzes, when played for dancing, created an instant sensation, building up work for the dance orchestra."[141] However, the popularity of the marimba met with skepticism by classically trained musicians. Referring to its use in vaudeville, Vida Chenoweth took the opportunity to champion the cause of elevating the marimba to classical status. Chenoweth recalled

> Once having left my home environs, it was all too often pointed out to me that the marimba is not only a rare instrument but [also] an unworthy one with vaudeville associations that condemned it forever as lacking in dignity. As a concert instrument [the marimba] was virtually unknown and its potential was viewed with skepticism.[142]

Chenoweth devoted a large portion of her life to earnestly presenting the marimba's "potentialities so that it might be fairly judged."[143] In vaudeville, the xylophone had been used as an accompaniment and virtuosic instrument often in displays of visual humor.

While Vida Chenoweth primarily gravitated toward elevating the marimba and its literature as a soloist, Clair Omar Musser, a virtuoso marimbist in vaudeville,

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[141] J.C. Deagan, Inc., *Catalog R*, (Chicago, Illinois, 1920), 53.

[142] Vida Chenoweth, "Pioneering the Marimba," *Percussive Notes* 3, no. 2 (December 1964): 2.

[143] Ibid.

aligned himself with J.C. Deagan's vision of assembling the first marimba orchestra in the United States.

The Influence of Clair Omar Musser

Under the auspices of the J.C. Deagan Company, Deagan organized the first marimba orchestra in 1930 consisting of fifteen marimbas and fifteen marimbists. By this time, Varése, Cage, and others were already exploring the related genre of the percussion ensemble. From 1929 through the early 1940s, percussion ensemble compositions such as *Ionisation* (premiered March 6, 1933) explored rhythmic complexity, cross-rhythmic densities, and cyclical patterns. Moreover, composers in this genre experimented with abstractness and contrapuntal writing featuring only "implied" (relative pitch) melodies created by untuned percussion instruments. In general, a conscious effort to favor rhythm and texture existed over pitched melody and harmony.[144] The marimba orchestra was the contradistinction to the early genre of the percussion ensemble.

The term "marimba orchestra" was adopted by Musser to disassociate his idea of the mallet ensemble from those established in Central America. According to James D. Salmon, professor emeritus at the University of Michigan and former student of Musser,

> He [Musser] insisted that we refer to our ensemble as "marimba orchestra," and not "marimba band." [Musser] knew well the sound of the average marimba

[144] Don Baker, 69-70.

> band South of the Border, and he would have none of this at all.[145]

Although somewhat biased, Musser's vision of the mallet ensemble was to emulate the music practices of European heritage.

The foundational idea of a marimba orchestra began in 1915 when Clair's father recounted his observation of the Hurtado Brothers' Royal Marimba Band at the Panama-Pacific International Exposition (PPIE) in San Francisco. Clair Musser had been studying xylophone as a young child and was enthralled with the instrument and its possibilities. After witnessing a performance of a Deagan marimba-xylophone by Abraham Hildebrand at the Brunswick Hotel in Lancaster, Musser set out to study with Hildebrand's teacher, Philip Roseweig—a teacher of dulcimer and cimbalom in Poland and Paris before settling in Washington D.C. Musser became a recitalist shortly afterward and was considered a virtuoso and performed in theaters, films, and symphony orchestras throughout the United States.

In retrospect, Musser's idea of a marimba orchestra would lie dormant from 1915 until 1929. In February 1929, Musser organized and directed a twenty-five member "All-Girl" Marimba Orchestra for Paramount Pictures at the opening performance of the Oriental Theatre in Chicago.[146] Although knowledge of the ensemble is relatively obscure, Musser nonetheless had successfully formed the first mallet ensemble in the United States. His full vision however would not come to

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[145] Moore, "Marimba Ensemble Backgrounds," 3.

[146] Holmgren, 21.

fruition until two years later. While appearing as a soloist with the Chicago Symphony Orchestra, Musser met the vice-president of the Century of Progress Committee, Charles Dawes. Clair's brother, Rufus, had just been elected president of the committee. This association would afford Musser the opportunity to attend a later dinner in Winnetka, Illinois attended by the full committee of the World's Fair organizers. While present, Musser "heard the earnest expressions of Dawes and his associates explaining how deeply they would like to present something NEW and musically epochal for this World's Fair."[147] Remembering his father's story of the nineteen-member marimba band from Central America, Musser proposed that the committee "authorize the sponsorship of a 100 piece marimba symphony orchestra for the Century of Progress Exposition."[148] Musser agreed to train all the orchestra members and to compose and conduct the music. He even agreed to design a new marimba called the "Century of Progress Model" marimba for the occasion. Both Musser's and Deagan's dream of the formation of a large mallet ensemble would be realized through the Century of Progress International Exposition. By March 1933, Musser would effectively assemble and promote the first North American mallet ensemble.

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[147] Marg Holmgren, "Clair Omar Musser and the Marimba Symphony Orchestra," *Percussive Notes* 16, no. 3 (Spring/Summer 1978): 20.

[148] Ibid.

The Century of Progress International Exposition

The Century of Progress marimba orchestra consisted of one hundred performers, most having no prior association with the marimba. Therefore, out of necessity, Musser recruited instrumentalists of other non-percussive instruments and taught each one how to play the marimba. Similarly, literature for such an ensemble did not exist. The musical literature that Musser employed for the marimba orchestra consisted of five-part transcriptions (see "Literature of the Marimba Orchestra") that would become the standard orchestration practice for the marimba orchestra from its inception through 1954. The one hundred members of the orchestra would be divided mathematically into five sections of twenty performers each that corresponded with the five-part orchestration. For the event, the J.C. Deagan Company manufactured one hundred Century of Progress Marimbas. Twenty-five marimbas consisted of a chromatic range of four and one-half octave instruments (c through f^4).[149] The remaining seventy-five marimbas consisted of three-and-one-half octave instruments.

[149] David P. Eyler, "The 'Century of Progress' Marimba Orchestra," *Percussive Notes* 29, no. 3 (February 1991): 57. For a complete and detailed historical account of Musser's marimba orchestras, interested readers should consult David P. Eyler's monograph, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs" (D.M.A. document, Louisiana State University, 1985).

Figure 16. The Century of Progress International Exposition Marimba Orchestra.

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Musser transcribed five compositions for the Century of Progress Marimba Orchestra. Those chosen for the event consisted of the following:

Bolero	Eustacio Rosales
Pilgrims' Chorus from Tannhäuser	Richard Wagner
Largo from the New World Symphony	Antonin Dvorák
Overture to Carmen	Georges Bizet
Repasz Band March	Charles C. Sweeley

For several reasons, the literature consisted primarily of transcriptions from European composers. In part, Musser possessed a disdain for traditional marimba band music of Central America. Additionally, the lack of time did not permit the solicitation of original works especially since the ensemble was new and composers were not familiar with its compositional or technical possibilities. These elements combined to create the adoption of the five-part transcriptions that became standard orchestration practice for Musser and his marimba orchestras. Forster Music Company of Chicago published the five transcriptions in 1941.[150] A 78-rpm sound disc was recorded at the event featuring the transcription *Bolero* on one side and *Pilgrims' Chorus* on the other.

The World's Fair ensemble was well received by audiences and critics alike. Moreover, the ensemble was awarded the Gold Medal of Honor from the festival committee and the Borez Award for musical achievement from the Brazilian government. J.C. Deagan reported that throughout the year, approximately two million people observed the concerts of the new ensemble. From a marketing perspective, J.C. Deagan seemingly inflated the successes of the ensemble. Perhaps more apropos, James L. Moore summarized the ensemble's success stating, "Favorable response by public and media gave great impetus to the growth of marimba playing."[151] From August 19-26, 1933, the marimba orchestra performed

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[150] David P. Eyler, 58.

[151] James L. Moore, "Marimba Orchestras of the 1930's and Today," *Percussive Notes* 7, no. 2 (1969): 9-10.

nightly concerts to approximately 10,000 listeners. More importantly, the venue gave "great impetus to the possibilities of the marimba."[152]

The International Marimba Symphony Orchestra

After the success of the marimba orchestra at the Century of Progress International Exposition, Musser envisioned an international tour for the ensemble. His idea for the International Marimba Symphony Orchestra (IMSO) consisted of one hundred marimbists comprised of fifty women and fifty men. With the aid of J.C. Deagan again, the idea of a touring marimba orchestra became a reality. The general demographics of the group included ages seventeen to twenty five with ability levels from beginners to professionals. Approximately one-half of the members that Musser auditioned came from the Chicago area while another thirty percent were located in eastern Pennsylvania. The remaining members came primarily from the north central to northeastern states such as North Dakota, Indiana, Wisconsin, and New York.

Musser envisioned the IMSO opening the festivities in connection with the twenty-fifth anniversary of the reign of King George V in London's Covent Garden on April 27, 1935. For the historic event, Musser designed the King George Marimba complete with the British coat of arms insignia. Deagan again assisted with the design and manufacture of 102 custom marimbas—each specifically

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[152] Gordon B. Peters, *The Drummer: Man* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 161.

designed for the player's height with their name engraved in the center medallion.[153] Musser dictated that each marimbist would own their instrument. Deagan obliged providing the marimbas at cost ($500.00) to each performer. Musser also received more than $40,000 in pledges from interested music patrons who wished to contribute to the success of the new orchestra.[154] The contributions were earmarked for direct expenses of hotels and transportation. Figure 17 illustrates one of the eighty-one F to F marimbas manufactured.

Figure 17. King George Marimba designed by Claire Omar Musser.

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Before embarking on a tour through London, Paris, and Brussels, members of the marimba orchestra rehearsed in two cities. Those members living around

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[153] Clair Omar Musser required the manufacture of two extra marimbas—one for a spare and the other for Musser's private use. In a letter to Patrick Lutowksi, 2002 P.A.S. intern, Dana Kimble reports that 102 King George model marimbas were manufactured for the international tour: eighty-one F to F marimbas and twenty-one C to C. SFC. Dana Kimble to Patrick Lutowksi, Lawton, Oklahoma, February 1, 2002, letter in the hand of Bruce Roberts.

[154] David P. Eyler, 48.

Chicago rehearsed three times per week at the Deagan factory with Musser while members around the eastern Pennsylvania area rehearsed on Saturdays and Sundays with Carl Fisher, the assistant conductor of the orchestra. Musser coached members living farther abroad through mail correspondence. Members of the Chicago group departed for the east coast on April 14, 1935, via train. After meeting the other 1/3 of the orchestra in White Sulphur Springs, West Virginia, the IMSO performed three consecutive concerts at the Cameo Ballroom in the Greenbrier Springs Hotel. Musser, having conducted the Century of Progress Marimba Orchestra, retained the use of transcriptions as repertoire for the IMSO. The program consisted of "classics that lent themselves to marimba sound and technique" and was heard coast-to-coast on the Columbia Broadcasting System (Thursday, April 18, 1935).[155] The concert functioned as a prelude to the tour.

On April 20, 1935, the IMSO embarked on the super-liner *Ile de France* (S.S. Paris) for Southampton, England. Each day during the voyage, the IMSO rehearsed but was limited in space to only twenty musicians per session. A concert aboard the ship occurred on Monday, April 22 in the Grand Salon Ballroom. Again, due to space limitations, only twenty of the one hundred marimbists could perform—a problem that plagued the various marimba orchestras throughout the 1930s. Seven days later, the ship arrived outside the harbor of Southampton but was not allowed in the harbor for docking due to a "dispute between British Musician's Union and the American Federation of Musicians Union, Local No. 802 (New

[155] Rob Cook, edit., 13. For a complete listing of repertoire, refer to Appendix A.

York) over admittance of the British band, Ray Noble's Dance Orchestra."[156] The British Ministry of Labor refused to allow the IMSO to perform at Royal Albert Hall in retaliation of Local No. 802's decision to deny the performance of Ray Noble in New York. Unfortunately, the IMSO was forced to proceed to the French port of Le Havre without performing at the twenty-fifth anniversary golden jubilee of King George V and Queen Mary.

After a couple of extra days for sightseeing, the IMSO assembled in the basement of the Salle Rameau, Paris—a subterranean World War I concert hall. Their first performance for the French audience occurred on Thursday, May 2, 1935. The repertoire consisted of the same transcriptions. However, the French tastes in music did not immediately correspond to the IMSO's repertoire. The rather negative response initially received led Musser to reorganize and alter the repertoire with greater success thereafter.

The group left for Brussels, Belgium with planned engagements at the Grande Salle du Palais des Beaux-Arts de Bruxelles and the opening music event of the Brussel's World's Fair on May 4, 1935. The Belgians were more accepting of the new genre presented by the IMSO. After several successful concerts, the IMSO was offered additional performance opportunities in eighteen cities between Stockholm and Milan by a Viennese impresario. A planned tour through Germany was halted, however, at the border when German officials boarded the train to check

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[156] Ibid., 14 and David P. Eyler, "The Truth About the King George Marimba as Used in the International Marimba Symphony Orchestra," *Percussive Notes* 29, no. 2 (December 1990): 50.

passports and discovered that one member of the orchestra, Maggie Hanesack, was Jewish, subsequently denying her entry.[157] Musser refused to leave her behind and returned with the entire group to Paris. There, the IMSO performed another concert at the Salle Rameau, recorded a movie for the Fox and Paramount Motion Picture Companies (title not available), and subsequently proceeded back to New York.

The final concert of the international tour occurred at Carnegie Hall on Thursday evening, May 16, 1935. The literature performed at the historic concert consisted of the following:

Prelude in E Minor[158]	Chopin
Boléro	Rosales[159]
Symphony in D Minor Lento – Allegro non troppo Allegretto	Franck
- Intermission –	
In a Monastery Garden	Kettélby
Overture to "Mignon"	Thomas
Kammenoi Ostrow	Rubinstein

[157] Rob Cook, edit., 16.

[158] The Carnegie Hall program indicates Chopin's *Prelude in E Minor:* Frederic Chopin, *Prelude in E minor,* International Marimba Symphony Orchestra, New York, New York, May 16, 1935. The article by David P. Eyler in *Percussive Notes* lists the composition as *Prelude in C Minor.* David P. Eyler, "The Truth About the King George Marimba as Used in the International Marimba Symphony Orchestra," *Percussive Notes* 29, no. 2 (December 1990): 50. Also referenced in "A Marimba Symphony," *New York Times* 25, 2 (May 17, 1935), no author given.

[159] *Bolero* was written specifically for the IMSO by Brazilian composer E. Rosales as cited in Rob Cook, edit., *The Making of a Drum Company,* 16.

Pomp and Circumstance	Elgar
Largo from "The New World Symphony"	Dvorák
Pilgrim's Chorus from "Tannhäuser"	Wagner

Abroad, the International Marimba Symphony Orchestra had achieved international acclaim. Music reviewer, Marcel Coudyre of *L'information, Paris* wrote, "The Imperial [sic] Marimba Symphony Orchestra obtained a splendid success at the Salle Rameau. Of exceptional instance is the Orchestra's blending of tones and good symphony."[160] Similarly, their efforts that culminated in a performance at Carnegie Hall recognized the marimba ensemble as a viable genre by the American public. In a performance review by the *New York Times*, an unnamed reviewer proclaimed:

> [The International Marimba Symphony Orchestra] gave its first New York concert last night in Carnegie Hall before a large and enthusiastic audience...Mr. Musser's orchestra seeks to restore the classic marimba to its place as an ensemble instrument.[161]

The unnamed writer alluded to two accomplishments of the new ensemble. First, he referred to the marimba gaining prominence by older musicians who favored the xylophone. Secondly, he implied a tonal relationship between the ensemble and the literature performed. In an article entitled "Marimba Orchestras of the 1930's and Today," James L. Moore reflected on the quality of orchestration mentioned by that

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[160] Marcel Coudeyre, "Symphony Orchestra Of Marimbas," *Paris L'Information* (May 4, 1935, Paris), 7.

[161] "A Marimba Symphony," *Music in Review—New York Times* (May 17, 1935, sec. 25), 2.

unnamed *New York Times* reviewer. Moore stated, "This Carnegie hall concert amazed many professional musicians for it demonstrated so well the beautiful tone quality and fine tuning of the marimbas."[162] Vida Chenoweth, herself, would lay claim to the importance of a performance at Carnegie Hall citing "an engagement [at Carnegie Hall] would definitely elevate the marimba to an accepted concert hall status."[163] Although Chenoweth was referring to the marimba in a solo capacity, Musser had initiated the acceptance of the marimba and the marimba orchestra as a viable medium through the IMSO.

The Enid Marimba Symphony Orchestra

Musser directed several more marimba orchestras in subsequent years between 1935 and 1950. Of particular interest is Musser's intense focus on the state of Oklahoma. Although Musser directed a similar fifty-member marimba orchestra in Tulsa, Oklahoma in April 1940, his association with the Tri-State Music Festival in Enid, Oklahoma would prove more beneficial to the genre of the mallet ensemble. Musser was associated with the Tri-State Music Festival for three years and assembled three different marimba orchestras. The first occurred on April 19-21, 1939, at Enid's Phillips University (now defunct). The repertoire chosen for the

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[162] James L. Moore, "Marimba Orchestras of the 1930's and Today," 9.

[163] Vida Chenoweth, "Pioneering the Marimba," *Percussive Notes* 3, no. 2 (December 1964): 3.

seventh annual music festival consisted of a smaller twenty-five-member marimba orchestra performing simple literature. The following year, Musser expanded the group to fifty-five marimbists with the inclusion of two contra bass marimbas he had recently designed for the J.C. Deagan Company. Their range consisted of great c through small f.

Figure 18. The contra bass marimba.

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After performing for the eighth annual Tri-State Band Festival held (April 17-20, 1940), the marimba orchestra toured the Tulsa, Oklahoma area providing concerts for area schoolchildren (April 26, 1940). This marked the first known time that the mallet ensemble was used in a public school setting. Later that evening, the marimba orchestra performed with the Tulsa Civic Choral Society "featuring Wagner's *Träume*, a *Kyrie Eleison* Gregorian chant, compositions by Kettélby,

Rosales, Mozart, and Elgar, and a special arrangement of *Pomp and Circumstance* featuring a massed choir of 150 voices. Musser performed two solos on the vibraphone, *Evening Star* by Robert Schumann, and *Tea for Two* by Vincent Youmans."[164]

For the ninth annual Tri-State Band Festival (Friday, April 18, 1941), Musser assembled a 125-member marimba orchestra sponsored by Phillips University in Enid, Oklahoma in conjunction with Green Music Company, owned by Vida Chenoweth's father. In his article, "Largest Marimba Orchestra Ever Organized Under Clair Omar Musser," David P. Eyler reported, "it has been suggested that Musser's interest came from one of his students, Vida Chenoweth, whose father owned a music store in Oklahoma and invited Musser there for clinics and concerts."[165] Although the association and draw of Green Music, in conjunction with the Tri-State Musical Festival is plausible, Chenoweth would not become associated as a student of Musser's until later. Chenoweth recounts the historical event.

> I recall *vividly* when the first large marimba ensemble played for the first time in Enid...Musser was a friend of my Dad's through working with the J.C. Deagan Company (because Dad bought many instruments from the Deagan Company for whom Musser worked). There were a hundred marimbists here at the Convention Hall during Tri-State, our annual music festival. Dad loved that sound and promoted marimba. In fact, that was one of the reasons he

[164] David P. Eyler, "Largest Marimba Orchestra Ever Organized Under Clair Omar Musser," *Percussive Notes*, 29, no. 6 (August 1991): 39.

[165] Ibid.

> wanted me to play the marimba because he just loved the sound of it.[166]

Critics alike agreed with Chenoweth's account. Referring to the new tonal effects realized by the orchestra, proponents of the new medium hailed the sound of the orchestra as "ethereal and beyond words of description."[167] Chenoweth recalled similar musical experiences stating, "Whenever [the marimba orchestra] played a selection where the melody was sustained with rolled passages, the audience was surprised and fairly swooned. They had no words for it. They would call it 'ethereal;' it would transport them."[168] Gordon Peters attributed the acceptance of the ensemble's overall sound to an unusually rich resonance from the marimba, its capacity for softer dynamics, and its "chameleon-like ability to change tone color when played with certain types of mallets."[169]

The success of the new ensemble's sound was also due in part to Deagan's uncompromising devotion to acoustics and research. The marimba had reached a state of "tonal perfection in that the fundamental frequencies are accurately tuned [A=440], and all discordant partials and overtones [had been] eliminated. At the same time, desired consonant harmonics [were] tuned and blended in the

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[166] Vida Chenoweth, interview by author.

[167] No author given, "Marimba Orchestra Makes History," *Presto Music Times* (August 1941): 20.

[168] Vida Chenoweth, interview by author.

[169] Gordon B. Peters, *The Drummer: Man* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 162.

keyboard."[170] By this event, the ensemble had gained the respect of music critics. Similarly, international recognition was awarded in the form of a live recording and a simultaneous radio broadcast over the M.B.S. Radio Network. Musser's and Deagan's dream for the genre of the marimba orchestra had been realized.

An audience of 4,000 heard the repertoire performed by the Enid Marimba Orchestra. The following repertoire, transcribed and penned exclusively by Clair Musser, comprised the concert:

Suite of Carmen	Bizet
Allegro Giocoso	
Allegretto	
Moderato	
Allegro Moderato	
Largo from the New World Symphony	Dvorák
With 40-member Chorus	
Artist's Life Waltz	Strauss
Finlandia Tone Poem	Sibelius
With Choir	
Emperor Waltz	Strauss
Piano Concerto in G Minor	Saint-Säens
III. Presto	
Symphony in D Minor	Franck
Latin-American Suites	
Carioca from Flying Down to Rio	Vincent Youmans
With maracas, guiros, and claves	

[170] No author given, "Marimba Orchestra Makes History," 21. James A. Strain indicated that Deagan's experiments in acoustics were based on German physicist Hermann Helmholz's doctrine on acoustics entitled *On the Sensations of Tone as a Physiological Basis for the Theory of Music* (1862). As a member of the United States Navy, Deagan was able to attend lectures by H. Helmholz in London. *As* cited in: James A. Strain, "John Calhoun Deagan," biography for Percussive Arts Society, (Lawton, Oklahoma: http://pas.org/About/HOF/JCDeagan.cfm), 1.

Siboney from Get Hep to Her Love Ernest Lecuona
With congas and bongos

While Musser did not create or add to the body of original literature for the medium of the mallet ensemble, he did make great strides in promoting and popularizing the instrument and genre. The Enid Marimba Orchestra marked the first exposure of the medium in an educational forum that would be modeled by academic institutions in the 1950s.

Musser coordinated and directed several more ensembles in the next decade under similar guise. Of importance to this document, he directed a 150-piece marimba orchestra in September 1941 at the Chicagoland Music Festival. In September of 1949, he repeated the effort with a 200-member marimba orchestra sponsored by the Chicago Tribune at Soldier Field boasting an audience of 111,000. His largest orchestra appeared on the North Stage at the Chicago Fair on September 1, 1950, featuring a 100-member choir and an abundance of contra-bass marimbas. In 1951, Musser assembled yet another marimba orchestra for the National Association of Music Merchants (NAMM) consisting of 75 members that included Vida Chenoweth as a performer. The highlight of the NAMM concert was Paganini's *Moto Perpetuo* played in unison by fifty marimbists.

Literature of the Marimba Symphony Orchestra

In 1930, Musser's vision of the marimba orchestra met with greater challenges given the nonexistence of composed literature for the medium. Rather than following compositional practices of the experimental composers of the period, he gravitated toward the melodic, refined literature of European composers. Musser himself stated that:

> Standard compositions of the masters, both of the old and new schools, lend themselves to a faithful interpretation. Chopin's works are suited to this instrument. Modern composers are becoming alert to the individual tone color of this newly improved instrument.[171]

Another reason for the adoption of European classical literature was the brevity of time Musser had to assemble and produce the ensemble. Vida Chenoweth recalled that:

> Transcriptions [played by the marimba orchestra] were all [Musser's] work. There was no literature expressly for marimba orchestra...Commissioned works were not even talked about. We may have thought that all great music had been composed. So, instead of being original we just treated it differently.[172]

Certainly, commissioned works were not a practice of the period nor did time permit such an undertaking. Therefore, out of necessity, Musser quickly adopted transcriptions as a means to "create" a repertoire for the new medium. Moreover, the marimba was a relatively new instrument to composers who did not possess an

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[171] Clair Omar Musser, "The Marimba-Xylophone," *Etude Music Magazine* (April 1932): 251, 294.

[172] Vida Chenoweth of Enid, Oklahoma, interview by author, January 14, 2002, Enid, Oklahoma, tape recording.

understanding of its principles, capabilities, and techniques. For these reasons, Musser adopted five-part orchestral reductions of classical works.

Clair Musser's transcriptions consisted of five principle voices categorized by their role within the original orchestral scores: 1) melody, 2) countermelody, 3) harmony sustained, 4) harmony rhythmical, and 5) bass. James L. Moore, a member of the orchestra and student of Musser, described the addition of a sixth voice after Musser invented the counter-bass marimba. The addition of a counter-bass would become standard around 1937. To play the bass voicing, twenty percent of the marimbas in Musser's 100-member orchestras were built in the low range extending from small c to c^4; the remaining eighty marimbas had a four-octave range from small f to f^4.[173]

Figure 19 illustrates a 1992 scoring arrangement of Clair Omar Musser's transcription, *Largo,* from the New World Symphony. It should be noted that arranger Dan C. Armstrong included a bass part to enhance the voicing. In the performance notes, Mr. Armstrong indicated, "the original arrangement was written without a bass part, and will work without the bass, but the addition of the bass certainly adds a great deal of sonority."[174] In the early 1930s, Musser's marimba orchestras did not possess the diatonic range that Mr. Armstrong's era enjoyed; the

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[173] David P. Eyler, "The Truth About the King George Marimba as Used in the International Marimba Symphony Orchestra," 47.

[174] Dan C. Armstrong, edit., "Largo" from *The New World Symphony,* arranged by Clair Omar Musser, performance notes (Greensboro, North Carolina: C. Alan Publications, 1992), no page number indicated.

1992 adaptation has been altered to allow for the increase range and number of marimbas available. However, the arrangement by Mr. Armstrong retained the basic overall scoring practice of Musser's era in that no low "A" instruments are required (parts I-IV), although a low f instrument is desirable for player V.

Many arrangements from Musser's orchestras through today have exploited the marimba's ability to produce smooth, melodic lines through rolling. In *Largo*, marimbists are instructed to roll all notes unless otherwise instructed, such as a *staccato* marking to mimic a violin pizzicato (measure 5). Likewise, phrase and slur markings dictate for the marimbists to emulate a string or wind instrument's ability to sustain a sound across a musical phrase.

To achieve the musical effect, proper rolling technique is essential to the timbre of the marimba. As of recent, marimba ensemble transcriptions have been used in an educational setting to teach phrasing and musicianship. Of particular note is the quadrivium transcribed by Richard C. Gipson consisting of Saint Säens' "Adagio," Sibelius' "Melisande's Death," Monteverdi's "Lasciatemi Morire," and Prokofiev's "Field of the Dead" (available through Oklahoma University Percussion Press). Dan Armstrong summarized his own philosophy on these types of arrangements citing that the compositions

> ...work particularly well for marimba orchestra. The slow moving, chordal nature of the piece reduces the usual ensemble problems inherent in using multiple players per part.[175]

[175] Ibid.

Dan Armstrong's arrangement in Figure 19 illustrates the process of adapting the marimba orchestra scoring from its original orchestral source by Antonin Dvorák.[176]

[176] An attempt to secure excerpts of original manuscripts from Musser's marimba orchestras proved unsuccessful. Upon Musser's death, the manuscripts were bequeathed to Vera Daehlin.

Figure 19. Example of transcription scoring practice: "Largo" from the *New World Symphony* arranged by Clair Omar Musser and edited by Dan C. Armstrong.

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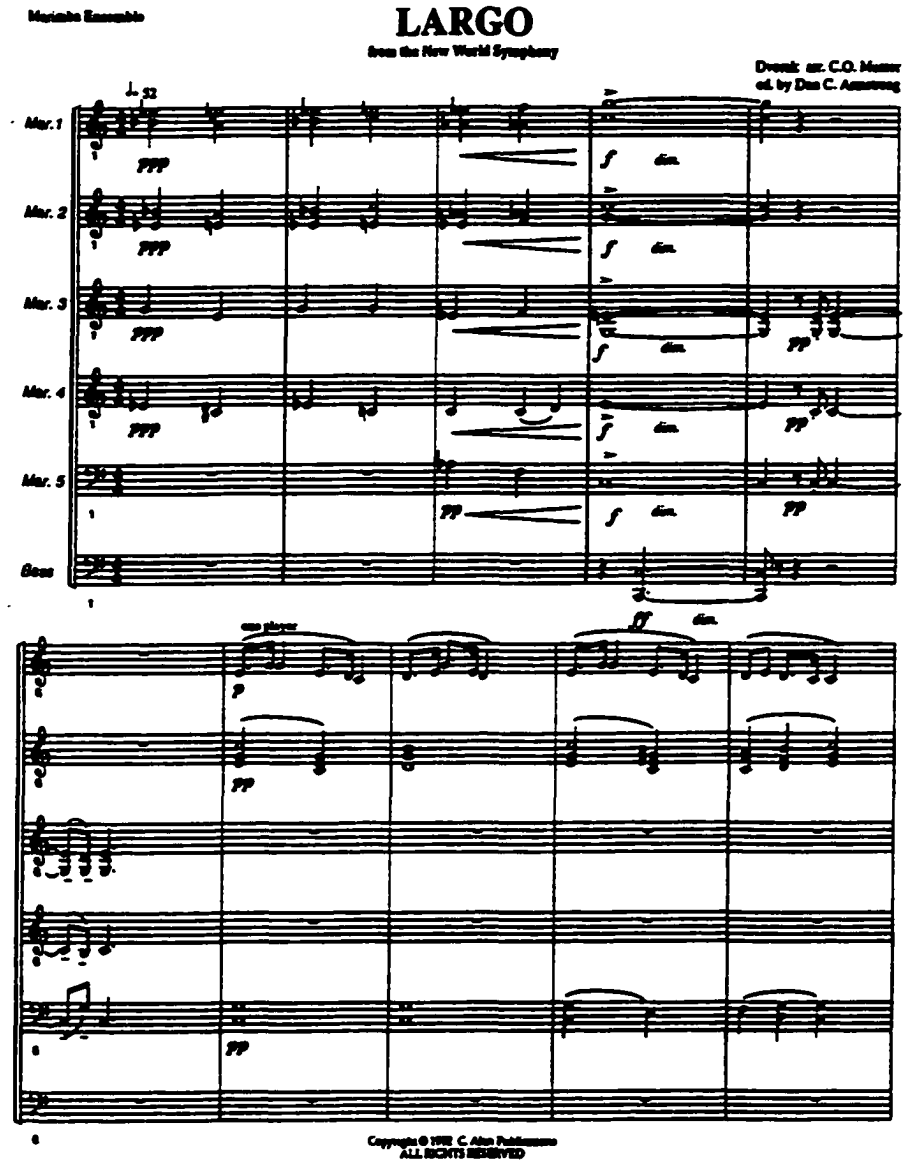

Clair Musser was adamant about the sound quality of the marimba orchestra especially regarding sustained passages. For a marimbist to simulate a sustained sound, it is necessary to roll (repeatedly strike the wooden bar) for the appropriate note length indicated (see Figure 10). In a letter to IMSO members, Musser pleaded

> ...By all means practice your 'roll' as I am more concerned about this than anything else in the orchestra. I WANT A LIGHT DELICATE FAIRLY RAPID ROLL WHICH PRODUCES ONLY MUSIC AND NO BAR NOISES OR HAMMER DETONATIONS.[177]

Musser was just as concerned with the type of mallets used. The purchase of a King George Marimba included mallets of varying degrees of hardness in a gold velour bag. The hardness of each mallet corresponded to a specific color of yarn. As a visual identity, conductors such as Musser would dictate a specific color (hardness) for a given musical passage. This attention to musicality displayed a need to emulate the accustomed sound of the original European repertoire from which the transcription was adopted.

On occasion, the marimba orchestras employed other percussion instruments. William F. Ludwig, a member of the orchestra, reported that the orchestra would use instruments such as vibraphones and electrically operated chimes. Even the 1941 Enid Marimba Orchestra incorporated the use of maracas, guiros, claves, congas, and bongos as evidenced by the program description.

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[177] Clair Omar Musser to Mrs. Bettie McCauley, Lancaster, Pennsylvania, January 11, 1935, letter in the hand of David P. Eyler as cited in David P. Eyler, "The Truth About the King George Marimba as Used in the International Marimba Symphony Orchestra," *Percussive Notes* 29, no. 2 (December 1990): 47.

Primarily though, the addition of other tuned and non-tuned idiophones and membranophones was incorporated into the scoring for effect, color, and mood as in the *Latin-American Suites.*[178] Although minimal, the inclusion of other percussion instruments beyond marimba marked the first occurrence of expanding the marimba orchestra toward the realm of the mallet ensemble.

Controversy exists over Musser's decision to use five and six-part orchestral transcriptions of classical works. While some musicians believe that the works of classical composers have been transcribed very effectively for marimba, others such as Chenoweth generally believe that the practice is a disservice to the medium. She stated, "Transcriptions are often requested of marimbists, and frequently they open the way toward new technical possibilities, yet it is necessary for an instrument to have its own literature to survive in the world of serious music."[179] In retrospect, Musser's decision to adopt transcriptions as the repertoire of the new ensemble was born out of necessity. Regardless, he did manage to develop a type of literature through transcriptions. More importantly perhaps, Musser popularized the medium of the marimba orchestra and brought it before the public's attention. Pedagogues of Guatemalan marimba history generally agree with this assessment.

> In this epoch arise the Marimbas Orchestra, whose function was to liven up events to popular levels of great scale, the marimbists could not maintain a

[178] Musser employed nearly one hundred rhythm instruments for the two suites obtained from Cuba and the Dutch East Indies as reported in Eyler, "Largest Marimba Orchestra Ever Organized Under Clair Omar Musser," 39.

[179] Vida Chenoweth, "The Marimba Comes Into Its Own," *Music Journal* 15 (May-June 1957): 34.

> repertoire brought up-to-date, they began to remain stragglers.[180]

The various marimba orchestras were the first step toward the acceptance of the mallet ensemble as a viable medium.

[180] "Devenir de la Marimba en Guatemala," Translated from Spanish to English, http://orbita.starmedia.com/~oliver241/DEVENIR_DE_LA_MARIMBA_EN_GUATEMALA.htm.

CHAPTER IV

THE COLLEGIATE DEVELOPMENT OF MALLET ENSEMBLE LITERATURE

1954-1977

Introduction

From 1954 through 1977, the genre of the percussion ensemble strengthened and expanded primarily due to the implementation and general acceptance of the medium into educational institutions. Four factors contributed to the growth. First, pedagogues in the area of elementary childhood education expanded the earlier conceptual ideas presented by Emile Jacques-Dalcroze. Dalcroze's work had explored the conceptual notion that hearing and feeling in young children were the primary sources of learning before introducing theory or abstraction. This kinesthetic idea of learning resulted in later pedagogues—such as Carl Orff, Charles Bavin, and Satis Coleman—to experiment with the effects of percussion instruments as one of the primary sources of learning in an elementary setting.

Another influential factor affecting the growth of percussion ensemble programs during this era was the adoption of the genre in post-secondary institutions such as colleges and universities. These institutions of higher learning played a vital role in providing the necessary means for specialized instruction. Moreover, they housed the highly specialized percussion instruments required. The result yielded a concentration of interested musicians who wished to pursue the art form. Within a

short period, the medium of the percussion ensemble was recognized as a credible academic pursuit. During the 1950s, the University of Illinois became the first institution nationally to offer credit for the percussion ensemble curriculum. Their director, Paul Price, provided the accreditation model necessary to foster growth in other post-secondary institutions throughout the United States.

The third factor affecting the promotion of the percussion ensemble genre was the creation of the Percussive Arts Society in May 1961. The organization began with the mission of "stimulating a greater interest in percussion performance and teaching" and "to promote better teaching of percussion instruments."[181] During the annual Mid-West Band Clinic throughout the 1950s, percussionists and music educators would gather to discuss problems and issues in the field of percussion. A regular member of the group, Remo Belli, proposed the development of a percussion organization at the 1960 clinic. The result was the formation of the Percussive Arts Society and its subsequent publications under the titles *Percussionist, Percussive Arts Research Edition, and Percussive Notes.* These publications would become the primary vehicles for dissemination of information regarding mallet ensemble literature while fostering an overall growth in the percussion ensemble genre.

As an outgrowth, an increased number of articles emerged encouraging the use of percussion ensemble as a motivator for learning musical styles. The

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[181] Robert Winslow (founding member), Hollywood, California to Jack McKenzie, May 1961, transcript (letter) in the hand of Percussive Arts Society.

heightened benefits and awareness spurred the growth of the percussion ensemble medium within secondary institutions. This development occurred despite the problems of excessive instrumentation used by then modern composers.[182] Obviously, additional problems occurred in finding or training enough experienced performers for the large ensemble works. Through these four influences, percussion ensemble programs experienced their largest period of growth beginning in 1954.[183] As more schools incorporated percussion ensemble as part of their curriculum, the increased demand for instruments and qualified instructors emerged. The growth of percussion ensemble programs in academic institutions "encouraged an increase in the quantity, quality, and variety of percussion literature."[184]

The Influence of Gordon B. Peters

Clair Musser's promotion of the marimba both domestically and abroad led many to view the marimba orchestra as a viable medium. After World War II, the exposure and artistic ambition of the genre strengthened and expanded in 1954 with the implementation and general acceptance of percussion ensemble programs

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[182] Don Baker, "The Percussion Ensemble Music of Lou Harrison: 1939-1942" (D.M.A. document, University of Illinois at Urbana-Champaign, 1985), 25.

[183] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 36.

[184] Baker, 29.

throughout universities and colleges.[185] In particular, Gordon B. Peters (1931-) was successful in extending and expanding the conceptual idea of the mallet ensemble to academic institution.

Gordon Peters spent his freshman year under the tutelage of Clair Omar Musser at Northwestern University in Chicago from 1949 to 1950. After a three-year hiatus for service with the United States Military Academy Band at West Point from 1950 to 1953, Peters accepted a faculty appointment at the Eastman School of Music in Rochester, New York. In January of 1954, Peters formed the Eastman *Marimba Masters* thus initiating primary interest in collegiate mallet ensembles and its associated literature.[186] Through the mallet ensemble, Gordon Peters believed that percussionists could engage in the same type of melodic ensemble experience as other non-percussionists. The mission behind the mallet ensemble idea was based on five objectives:

1. To provide the percussionist with an ensemble experience, analogous to that of other instrumentalists.
2. To provide the percussionist with an incentive and outlet to do more than just play drums.
3. To provide the percussionist with an opportunity for a higher musical development.
4. To bring music to people via a new medium.
5. To serve as a laboratory for learning chamber music such as string quartets, and for discovering

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[185] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 211.

[186] John H. Beck, "Membranophones and Idiophones: Percussion at the Convention," *NACWPI Bulletin* 14, no. 4 (Summer 1966): 9.

> and discussing new techniques, and for improving one's sight-reading ability.[187]

Additional benefits realized included offering percussionists the opportunity for personal expression, supplementing musical training, encouraging new compositions for the genre, and "gaining conducting experience."[188] Gordon Peters sought to provide percussionists with the same type of ensemble experience available to other musicians by introducing the conceptual ideas and implementation of the marimba orchestra created by Clair Musser into the collegiate setting.

Undeniably, keyboard percussion instruments reflect the primary medium for teaching musicianship to percussionists. In his dissertation, David P. Eyler reinforced the pedagogical importance of the mallet ensemble to the collegiate percussion program citing Gordon Peters, founder and director of the Eastman Marimba Masters:[189]

> One of the best insights of the benefits of this marimba ensemble experience was to see the change it made in the improvement of the capabilities and attitudes of the students. I remember seeing students who at first were reticent or incapable of playing keyboard-mallet parts, readily accepting these parts after playing in a marimba ensemble for a time.[190]

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[187] Gordon B. Peters, "Marimba Ensemble Backgrounds," *Percussive Notes* 3, no. 4 (1965): 2-3.

[188] Gordon Peters, of Evanston, Illinois, interview by author, September 12, 2002, telephone, Norman, Oklahoma to Hancock, Maine.

[189] Ibid., 2.

[190] Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion*, 235.

Before 1954, there were few places to study percussion.[191] At the Eastman School of Music, several students expressed an interest in marimba and the institution possessed enough instruments to warrant an ensemble. Peters therefore initiated and developed the Marimba Masters as a formal program at the Eastman School of Music.

By 1954, the Marimba Masters proved successful. Moreover, within two months, the group—consisting of Stanley Leonard, John Beck, James Dotson, Douglas Marsh, Mitchell Peters, and Gordon Peters—performed its first recital in Kilbourn Hall at the Eastman School of Music. Similar to the Musser era before, the mallet ensemble relied primarily on literature from the Musser Forster Series for marimba orchestra. The inaugural concert of the Marimba Masters occurred on Thursday, March 11, 1954 (12:10 p.m.) and consisted of the following repertoire:

Overture (The Marriage of Figaro)	Mozart/Musser
Träume	Wagner/Peters
Dance of the Comedians	Smetana/Musser
Largo from Symphony No. 5	Dvorak/Musser
Excerpts from Carmen	Bizet/Musser
Chorale for Marimba Quintet	Robert Resseger
Bolero	Rosales/Musser
Pilgrims' Chorus (Tannhäuser)	Wagner/Musser

[191] Ibid.

The programming choice for the initial concerts was chosen out of necessity given the lack of original literature for the medium. However, Peters indicated that, overall, the Forster Series was "poorly arranged and incomplete" and that he took the opportunity to "fix mistakes and omissions."[192] From the period of 1954 to 1959, Peters solicited, composed, and edited transcriptions and original compositions for the Marimba Masters creating the first known collegiate mallet ensemble library in the United States. During this period, Peters' library collected approximately 101 transcriptions, folksongs, popular songs, and original compositions for the medium of the mallet ensemble. However, only five compositions were original works for the mallet ensemble.

The instrumentation for the Marimba Masters was essentially comprised of marimbas (five marimbas, xylophone, and string bass). At the beginning of the era, students in collegiate settings would study either marimba or percussion. Hence, the two mediums were not homogenized. Peters initially defined his mallet ensemble to include seven keyboard percussionists plus one string bass (the inclusion of a string bass was used in lieu of a bass marimba). Peters cited that at the time, the sound of bass marimbas was "cluttered...with no definition."[193] Peters further believed that the musical scoring for the ensemble should be pure akin to other instrumental

[192] Ibid.

[193] Ibid.

chamber groups that consisted of one player to a part.[194] In total, the scoring practices preferred by Mr. Peters consisted of five individual parts.

The instrumentation of the Marimba Masters began to expand in 1955 however. Through an opportunity to perform on the Arthur Godfrey's Talent Scouts television program, Peters was informed that he would unfortunately not be able to conduct the Marimba Masters since the show already had a conductor. To accommodate the problem, Peters played xylophone adding a new tonal color to the mallet ensemble. The xylophone was used thereafter to either highlight melodic content or double the melodic line in unison an octave higher. The "unfortunate circumstance" added xylophone to the mallet ensemble medium thus expanding the tonal color of the ensemble. Throughout the ensemble's existence, various other tonal colors were added.

Initially, "mallet ensembles" during this era generally referred to an ensemble comprised totally of tuned idiophones (marimba) while the genre of the "percussion ensemble" included non-tuned idiophones, tuned idiophones, and membranophones. Referring to the ensemble of the early 1950s, Peters recounted that it is "tiring just listening to one tonal color for too long."[195] Questions in defining the compositional boundaries between mallet ensembles and percussion ensembles began to emerge.

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[194] Ibid.

[195] Ibid.

In a short period, the success of the ensemble quickly grew to national status becoming an integral factor to percussion pedagogy and performance. Moreover, it was through the success of the Marimba Masters that other college ensembles were initiated.[196] Combined with the accreditation pursuits of Paul Price and the formation of the Percussive Arts Society, the genre of the percussion ensemble including its sub-genre of the keyboard-oriented ensembles flourished throughout the third era of literature development.

Compositional Development of the Percussion Ensemble

Percussion ensemble programs experienced their largest period of growth after 1954.[197] Concurrent with this active growth was an unusual development in new literature—albeit mostly for percussion ensemble and not mallet ensemble. Before 1954, literature for the mallet ensemble relied almost exclusively upon transcriptions of classical works. In the realm of the percussion ensemble, experimental compositions from the 1930s and 1940s became standard literature for university programs in the 1950s. The potential for the new collegiate medium created a strong incentive for composers to write new works.

Throughout the 1950s, three "schools" of compositional style were developed—the abstract experimental San Francisco movement, the conservative

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[196] David P. Eyler, "The History and Development of the Marimba Ensemble in the United States and its Current Status in College and University Percussion Programs," ix.

[197] Gordon B. Peters, "A Percussion Perspective," *Percussionist* 8, no. 2 (December 1970): 36.

movements of the University of Illinois, and the "symphonic" movement. Of the three, Gordon Peters, and Paul Price, aligned their beliefs with the conservative movement choosing to focus on the development of the mallet ensemble. Proponents of the symphonic movement, Harold Farberman (1929-) and Saul Goodman of the Boston Symphony sought to legitimize the medium. Each stated they "should like to see an end to pieces for percussion utilizing sirens, whistles, glass plates, etc. which are nothing less than a debasement of, and cause for embarrassment to percussion players."[198] Faberman and Goodman were referring to the large percussion ensemble works using excessive instrumentation and trite sound effects. Gordon Peters agreed with their assessment. He stated that a significant portion of these early works manifested "poor craftsmanship, shallow in concept, and reflecting a poor understanding of the medium of percussion instruments."[199] Disregarding the issues of compositional relevance to the medium, Peters believed the percussion ensemble medium offered the opportunity for personal expression, supplemental musical training, promotion of musicianship, and solicitation of new compositions. It is interesting to note that in 1958 the "Marimba Masters" changed their name to "Eastman Percussion Players."

Karl Leopold Reiss, percussion pedagogue, identified five modes of composition that emerged throughout the 1950s due to collegiate interest. The

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[198] Harold Farberman, "Evolution-Music for Percussion" (Record Liner Notes: Boston, B-207) as cited in Michael Rosen, "A Survey of Compositions Written for Percussion Ensemble," *Percussionist* 4, ns. 2-4 (1967): 190.

[199] Peters, Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 265.

literature of the percussion ensemble expanded to include "traditional" compositions consisting of experimental scoring techniques; "popular" compositions borrowing from jazz and popular music styles; drum corps consisting of an outdoor field-show format; "Ethnic" musical borrowings of indigenous music from other lands; and marimba bands.[200] Gordon Peters extended additional categories of ensemble development from 1954-1959 beyond the domain of the academic institution. His listing included "*primitive-cultural* [*sic*] groups consisting of ethnic ensembles such as Balinese Gamelan orchestras, Caribbean steel bands, and African marimba ensembles; on-demand *commercial-pops* groups for purposes of recordings (usually in conjunction with other non-percussion instruments); *Abstract-experimental* percussion ensembles involved with the avant-garde and perhaps modern dance (e.g. John Cage, Henry Cowell, and Lou Harrison); and *concert-educational* groups consisting of professionals promoting percussion through educational workshops."[201] Indeed, the medium of the percussion ensemble was beginning to be established in educational institutions throughout the United States. As a result, various studies ensued and were designed specifically so that directors of percussion ensemble groups could make informed programming decisions based upon available literature. While interested pedagogues began to gather performance frequency

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[200] Karl Leopold Reiss, "The History of the Blackearth Percussion Group and Their Influence on Percussion Ensemble Literature, Performance, and Pedagogy" (Ed.D. diss., University of Houston, 1987), 32.

[201] Gordon B. Peters, *The Drummer: Man* (Wilmette, Illinois: Kemper-Peters Publications, 1975), 236-237.

data, the Percussive Arts Society and its related publications provided the vehicle for disseminating their findings.

Surveys of Frequently Performed Percussion Ensemble Compositions

Accreditation in percussion ensemble programs by academic institutions along with the development of the Percussive Arts Society led to research in the frequency of percussion ensemble compositions performed. These surveys were designed to determine what specific percussion ensemble compositions were being performed by various ensembles within academic institutions between 1968 and 1982. The following four studies were conducted to evaluate the frequency of percussion ensemble performances, however, none of these studies delineated between the two mediums of "mallet ensemble" and "percussion ensemble."[202] Rather, the studies sought simply to identify percussion ensemble compositions most often performed in a given period. The surveys are presented below in chronological order. The subsequent section "Analysis of Selected Works" represents those compositions most frequently performed as defined by the four studies that correspond to the criteria of the mallet ensemble.

Matt Ward's study entitled "Percussion's 'Top 75 Compositions'" presents a tabulation regarding the frequency of performances between the periods of fall 1968

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[202] Matt Ward, "Percussion's Top 75 Compositions," *Percussive Notes* 10, no. 3 (Spring 1972): 16-18; David P. Eyler, "The Top 50 Percussion Solo and Ensemble Compositions of Today," *Percussive Notes* 18, no. 1 (Fall 1979): 38-39; Thomas Horst, "A Survey of Percussion Ensemble Performances," (February 1982): 70-72; Merrill Brown, "Percussion Solos and Ensembles Most Often Performed in College Student Recitals," *Percussionist* (Fall 1974): 31-35.

through fall 1971 as reported in *Percussive Notes.* During this period, music stores were not stocking mass quantities of percussion ensemble compositions due to the academic newness of the medium. Therefore, mail order was the primary means for instructors to make informed decisions—usually based upon a composer's reputation. Given the newness of the medium in academic institutions, the aim of the compilation was to disseminate information to instructors regarding frequency of performances, assuming that frequency yielded compositions of high quality. The study was intended primarily as an informational tool for percussion ensemble programming decisions.

The study obtained its statistical results from 3,500 individual performances representing 1,600 different musical works. Ward indicated that the majority of compositions were performed only once (1,086), twice (392), or three times (300). Ward further indicated, "There was a predictably diminishing number of solos and ensembles with greater frequencies of performances."[203] Of the seventy-five compositions listed, two works emerged as mallet ensemble compositions—"The Swords of Moda-Ling" and "Greensleeves." Within a three-year period, these two-mallet ensemble compositions garnered a total of thirty-five and eleven performances respectively. Interestingly, both compositions were written or arranged by Gordon Peters.

In the next year, Merrill Brown conducted a similar study of "Percussion Solos and Ensembles Most Often Performed in College Student Recitals" (1971 to

[203] Ward, 16.

1972). Brown's listing focused on specific compositions that were being performed creating what he termed as composite "recommended" lists so that instructors may compare their judgment with the collective judgment of their colleagues. The survey conducted revealed that by 1972, a standard repertoire had not emerged given the newness of the medium and its available literature.

Brown's study collected information on performances from 1971 through 1972 as solicited from 701 college and university music departments in the United States. Each institution either was a member of the National Association of Schools of Music or listed in the College Music Society Directory. 273 schools with estimated 4,500-printed programs were received totaling 15,607 performances. Of those performances, 4,612 consisted of various types of ensemble formats. Actual percussion ensembles totaled 634 compositions from 356 unique compositions by 247 composers. "The Swords of Moda-Ling" by Gordon Peters (1957) represented the only mallet ensemble composition derived from the final listing.

Pedagogue David P. Eyler compiled a related study of "The Top 50 Percussion Solo and Ensemble Compositions of Today" (spring 1976 through spring 1979). The parameters of the study included those compositions reported to *Percussive Notes* and published under the section "Programs."[204] There were a reported 1,753 performances: 952 solo recitals and 801 percussion ensemble concerts. Eyler's article listed the various countries that submitted performances

[204] *Percussive Notes*, 14, no. 3 (Spring 1976) through *Percussive Notes*, 17, no. 3 (Spring 1979).

suggesting that both the literature and the North American percussion ensemble medium were spreading internationally. Countries included Canada, Finland, Italy, Japan, Puerto Rico, Taiwan, Turkey, West Germany, and the United States. Regrettably, the survey did not provide any correlations between compositions and place of performance. In the narrative analysis of results achieved, Eyler reported "The 'Top 50 Ensembles' [were] not as widely distributed, as many ensembles learned a work and kept it in their repertoire for three or four subsequent performances. Because of this factor, many ensemble selections acquired a high number of performances without being explored by as many groups."[205] The figure below lists those compositions that conform to the mallet ensemble genre. The compositions are listed according to their frequency of performance within the three-year period.

Figure 20. Frequency of mallet ensemble performances 1976 to 1979 as surveyed by David P. Eyler.

Composition	Composer	Year	Performance Frequency
The Swords of Moda-Ling	Gordon Peters	1957	53
Greensleeves	Gordon Peters	------	30
Octet for Keyboard Percussion	Kenneth Snoeck	1974	22
Bourree	Handel/Moore	1976	18
Agnus Dei	Palestrina/Moore	1976	16
Evening Prayer	Humperdinck/Moore	------	16
Polka, from the Golden Age Ballet	Shostakovich/Peters	------	16
Prelude for 4 Marimbas	Stanley Leonard	1965	16

Again, "The Swords of Moda-Ling" and "Greensleeves" by Gordon Peters yielded the greatest number of performances. Since the previous two surveys, two original

[205] Eyler, "The Top 50 Percussion Solo and Ensemble Compositions of Today," 38.

compositions for the mallet ensemble emerged as substantial literature for the genre. Stanley Leonard's *Prelude for 4 Marimbas* (1965) and Kenneth Snoeck's *Octet for Keyboard Percussion* (1974) proved influential in the development of mallet ensemble literature and continue to be performed as benchmark compositions for the medium. Pedagogue, instructor, performer, and composer, Dr. James L. Moore also emerged influencing the development of the mallet ensemble.[206] By 1979, a generational pattern regarding the developmental interest of the mallet ensemble was evident.

In 1981, Thomas Horst conducted a doctoral survey of percussion ensemble works based upon their frequency of performance. The design of the study yielded two sets of variables. First, Horst performed an in-depth survey of all *Percussive Notes* issues noting the frequency of compositions performed. Secondly, Horst surveyed a select group of eighty collegiate percussion ensemble directors who possessed an active percussion ensemble and credible reputation.

In the first part of his study, Horst listed ninety-nine compositions that frequently were performed with a minimum number of twenty performances. The range of frequency encompassed from twenty performances to one hundred eighty performances with a median result of 44. The following mallet ensemble compositions have been extracted from the list. It is important to note that this

[206] Dr. James L. Moore was instrumental in the development of the mallet ensemble serving as consultant and clinician for the Musser Division of Ludwig Industries, and for the Hal Leonard Publishing Company. He is also an active composer and arranger of percussion ensemble compositions under several companies including Per-Mus Publications, Inc. where he acts as editor and owner. Dr. Moore was also founder of *Percussive Notes* magazine.

listing only reflects those performers who submitted programs to the Percussive Arts Society. The second half of the study represented responses garnered from college instructors. Of the eighty surveys solicited, forty-seven respondents indicated the following results:[207]

Figure 21. Frequency of mallet ensemble performances 1954 to 1981 as surveyed by Thomas Horst.

Composition	Composer	Year	Performance Frequency	
			Reported	Surveyed
The Swords of Moda-Ling	Gordon Peters	1957	166	32
Prelude for 4 Marimbas	Stanley Leonard	1965	33	0
Chorale for Marimba Quintet	Robert Resseger	1954	31	0
Quintet for Mallet Percussion, Op. 39	Serge deGastyne	1970	29	11
Octet for Keyboard Percussion	Kenneth Snoeck	1974	26	10
Lento for Marimba Ensemble	John Schlenk	1954	20	0

In Horst's survey, *The Swords of Moda-Ling* (1957) remained as the most frequently performed mallet-oriented composition. *Prelude for 4 Marimbas* (1965) represented the only other mallet-ensemble composition that correlated with at least one other survey. The remaining compositions listed, *Chorale for Marimba Quintet, Lento for Marimba Ensemble, Octet for Keyboard Percussion,* and *Quintet for Mallet Percussion,* Op. 39, represented new additions of pedagogical importance to the repertoire. It is interesting to note that the compositions by James L. Moore previously reported in Eyler's study were not present in Horst's study. This phenomenon may indicate that either a standard repertoire for the mallet ensemble

[207] Thomas Horst, "A Survey of Percussion Ensemble Performances," *Percussive Notes* (February 1982): 70-72.

had still not yet developed or that Horst limited his study to only original works for the medium.

From the four independent surveys between 1968 and 1982, twelve compositions correspond to the genre of the mallet ensemble. The format would indicate that by 1982 the mediums of percussion ensemble and mallet ensemble were not perceived as separate genres. Rather, mallet ensemble compositions were inclusive to the genre of the "percussion ensembles." The charge from the Percussive Arts Society Curriculum Project of 1969 issued a need for a separate but integrated mallet ensemble component to the curriculum.[208] In an evaluative survey of statistics regarding the percussion duties, instructors indicated that the majority of percussion students received one credit hour per week for participation in percussion ensemble and met an average of 2.5 clock hours per week. The results of the survey indicated that very few responses regarding the inclusion of mallet ensemble were received and "when offered, it was alternately a part of the percussion ensemble, in schedule and performance."[209] However, the Percussive Arts Society strongly recommended the inclusion of the mallet ensemble as a separate but integrated entity in the percussion curriculum stating

> The development of musicianship and teaching of the keyboard instruments is essential to the training and preparation of good college percussionists. An ever-increasing number of mallet publications and

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[208] Fink, Ron. "Percussive Arts Society College Curriculum Project." *Percussionist*, 7, no. 1 (October 1969): 27-33.

[209] Ibid., 27.

> transcriptions of chamber ensembles is enhancing the literature for the mallet ensemble.[210]

In 1968, percussion teachers surveyed indicated that a mallet ensemble component should be offered in the curriculum ranking fifth behind percussion literature, pedagogy, ensemble, and scoring techniques. As a result, the Percussive Arts Society issued a need for the mallet ensemble as a separate medium. In the hands of dedicated composers, pedagogues, performers, and instructors, the recommendation for mallet percussion in the academic curriculum would have a dramatic influence on the quantity and quality of mallet ensemble literature produced in the 1978-2001 era of development.

[210] Ibid., 28.

1978-2001

Introduction

The growth of mallet ensemble literature from 1978 through 2001 paralleled the growth and popularity of Clair Omar Musser's marimba orchestras from 1930 through 1953. As the mallet ensemble medium and its related literature expanded during this fourth era of development, composers discovered and explored a myriad of options with few limitations resulting in the development of several unique ensemble types. Problems therefore exist in cataloguing the different ensemble types as well as determining the viability of the mallet ensemble medium. As a result, researchers have been limited primarily to anecdotes and observations of those pedagogues and composers who have helped shape the various ensemble mediums and its literature during this period of development. Until more quantitative analyses are performed on the development of the percussion ensemble mediums and its related literature from 1978 through 2001, the status of the percussion ensemble genre may historically be too recent for adequate retrospection. The following discussion outlines factors that have helped define the genre and its related mediums, and the influences that individuals or entities have contributed toward the development of mallet ensemble literature from 1978-2001.

The Etymology of the Term "Mallet Ensemble"

As outlined in Chapter 1: Definition of Terms, the terms "mallet ensemble," "keyboard ensemble," and "mallet keyboard ensemble" have become generic terminology synonymous with percussion ensemble compositions that reflect a greater frequency of compositional writing for tuned idiophones over non-tuned idiophones. Lester Godínez's assessment regarding the historical adaptation of these generic terms to encompass various types of mallet ensembles is most appropriate. He indicated that current terminology is more a reflection of the genre's history rather than an absolute cognate.[211] In short, the generic term "mallet ensemble" and its related nomenclature require reassessment to categorize effectively the variety of compositions written during the fourth phase of compositional development (i.e. 1978-2001). To date, criteria for the delineation among percussion ensemble, mallet ensemble, and other related ensembles have not been standardized.

Several factors contributed toward the development of ensemble classifications in the fourth era of development. Foremost, the number of percussion instruments available to composers increased. Colleges and universities have become the main catalyst for collecting and housing these various instruments consisting of tuned and non-tuned idiophones from around the world. In the overall development of percussion ensemble literature, Gordon Peters recognized the

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[211] Lester Godínez of Guatemala City, Guatemala, interview by author, May 23, 2002, Guatemala City, Guatemala, tape recording, Princess Reforma Hotel, Guatemala City, Guatemala.

adoption of non-indigenous (or "exotic") percussion instruments and its literature beyond the domain of the academic institution. His compositional listing, self-termed as *primitive-cultural* [*sic*], consisted of ethnic ensembles such as Balinese gamelan orchestras, Caribbean steel bands, and African marimba ensembles. From 1954 through 2001, the increase in percussion instrument collections by academic institutions resulted in an increase of tonal colors available to composers. It is important to note that almost all instruments used by percussionists today in the United States have been imported from other continents. The availability of recordings and the development of the Internet after 1983 also allowed for increased cultural awareness and musical borrowings from other continents.

Another factor affecting compositional development was design enhancements of percussion instruments. In particular, the range of the "industrial" marimba—the mallet ensemble's primary instrument from Central America—increased to as much as five octaves providing an extended range for composers while replacing the need for the string bass instrument previously employed in earlier eras. Improvements in acoustic research also allowed for refined clarity and tuning. Designers and manufacturers of keyboard instruments during the last twenty-three years have made significant progress in acoustic research regarding the tuning of bars as well as the ability of the performer to tune each individual resonator. The availability and affordability of these instruments in both secondary and post-secondary academic institutions has allowed for the growth of percussion ensemble programs nationwide. Referring to compositions commissioned by the

Oklahoma University Percussion Press (OUPP), Pedagogue Lance Drege summarized the development:

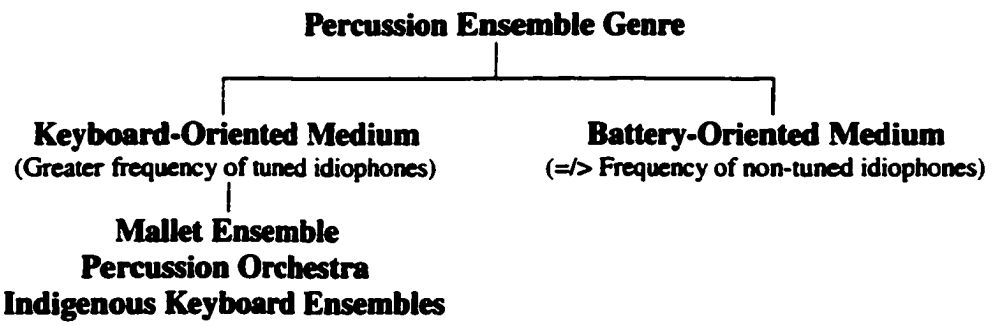
> Twenty-five years ago, many colleges did not have five marimbas or a bass marimba that went down to a low C. At the time when [many] of our commissioned works were written, there were probably only a few schools in the country that possessed the ability to play compositions that included the extended range of the bass marimba. Now, most colleges and high schools have 4 1/3 octave marimbas, low E and F marimbas, and many possess five-octave instruments. So the fact that the instrumentation was readily available to collegiate institutions allowed for easier development of mallet ensemble literature.[212]

In addition, corporate support of the Percussive Arts Society International Conventions through exhibitions has allowed free exchange of ideas and product development between the performer and the individual instrument manufacturers. The number of tonal colors and options available to composers therefore dramatically increased the tonal palette available while exponentially increasing the instrumental combinations available.

Other factors affecting the diverse growth of mallet ensemble literature include the re-emergence of the keyboard soloist as an impetus, the development of the Percussive Arts Society (PAS), the Percussive Arts Society International Convention (PASIC) and its related composition contests, and various independent commissioning series for the mallet ensemble medium. Because of these factors, the amount of original literature for the mallet ensemble increased dramatically

from 1978 through 2001 touting over two hundred transcriptions and original compositions (discussed in the next section). The following model illustrates the various mediums of mallet-oriented ensembles within the percussion ensemble genre that have developed from these factors during the fourth era of development.

Figure 22. Classification of mallet-oriented ensembles—1978 through 2001.



In the figure above, the percussion ensemble genre includes two primary mediums. The keyboard-oriented medium is denoted as those percussion ensemble compositions that incur a greater frequency and compositional use of tuned idiophones (i.e. marimba, vibraphone, bells, chimes) and are often cited as "keyboard percussion ensembles" by publishers. In contrast, publishers, pedagogues, and performers have generically referred to the "battery-oriented medium" as "percussion ensemble compositions." However, the generic term "percussion ensemble compositions" historically has not necessarily delineated between instrumentation between the keyboard-oriented and battery-oriented mediums. Compositions between the two mediums therefore are often cross-listed

[212] Lance Drege of Norman, Oklahoma, interview by author, October 17, 2002, Norman, Oklahoma, tape recording, The University of Oklahoma Catlett Music Center, Norman, Oklahoma.

under the generic category of "percussion ensemble." Recent publications, such as *Percussion Ensemble Literature* by pedagogue Thomas Siwe, along with annotative reviews by refereed journals such as *Percussive Notes,* have provided helpful narratives regarding instrumental combinations of individual compositions within the percussion ensemble genre. These research publications have provided valuable first-steps in the organization of literature in the percussion ensemble genre.

The keyboard-oriented medium is comprised of three divisions. In retrospect, the term "mallet ensemble" has historically come to mean an ensemble comprised exclusively of tuned idiophones. Technically, both the marimba bands of Central America and Musser's marimba orchestras would be categorized as such. During the third era of development (1954-1977), original compositions such as Robert Resseger's *Chorale for Marimba Quartet,* John Schlenk's *Lento for Marimba Ensemble,* and Stanley Leonard's *Prelude for 4 Marimbas* would also be inclusive to the "mallet ensemble" category. Although not germane to this document, solo ragtime compositions for xylophone with marimba accompaniment could be included in this category.

The second medium, referred to as "percussion orchestra," has recently been conceived to denote an ensemble scoring comprised of at least seventy-five percent tuned idiophones with twenty-five percent non-tuned idiophones. The Oklahoma University Percussion Press (OUPP) commissioned and published many compositions that would correspond to the category of "percussion orchestra." In an interview with Dr. Lance Drege, he stated:

> ...for the most part [the OUPP commissioned compositions] were all commissioned with the idea that they are mallet-oriented—composed for at least 75% mallet keyboard instruments [tuned idiophones]. It does not mean that they had to be though. Many composers felt like they needed a percussion section of two, three, or four non-mallet percussionists. Some utilized percussion with all the players. If you look at Hennagin's *Duo Chopinesque*, there are several instrumentalists that are playing mallet keyboard percussion instruments, and eight measures later they are playing percussion instruments of some sort—woodblock, temple block, snare drum, etc. Even *Crown of Thorns*, I have always thought of it as a percussion orchestra piece rather than a mallet ensemble composition. When I think of mallet ensembles, I think of pieces that were written exclusive to be only for a certain number of mallet keyboard instruments or they were transcriptions of orchestral literature. *Crown of Thorns* is a unique example since it does not require battery percussion instruments. The composer felt like he could say what he needed to say with just using mallet instruments whereas Helble in *Diabolique Variations* felt a need for a set of timpani to complete the instrumentation.[213]

Indeed, the compositions noted by Dr. Drege were instrumental in the development of the percussion orchestra medium. Recently composed compositions such as Joseph Blaha's *The Night Watch* (2000) and Eric Ewazen's *The Palace of Nine Perfections* (1999), and Raymond Helble's *Concertare* (2001) have firmly established the percussion orchestra as a viable medium within the percussion ensemble genre. Gordon Peters' original composition *The Swords of Moda-Ling*

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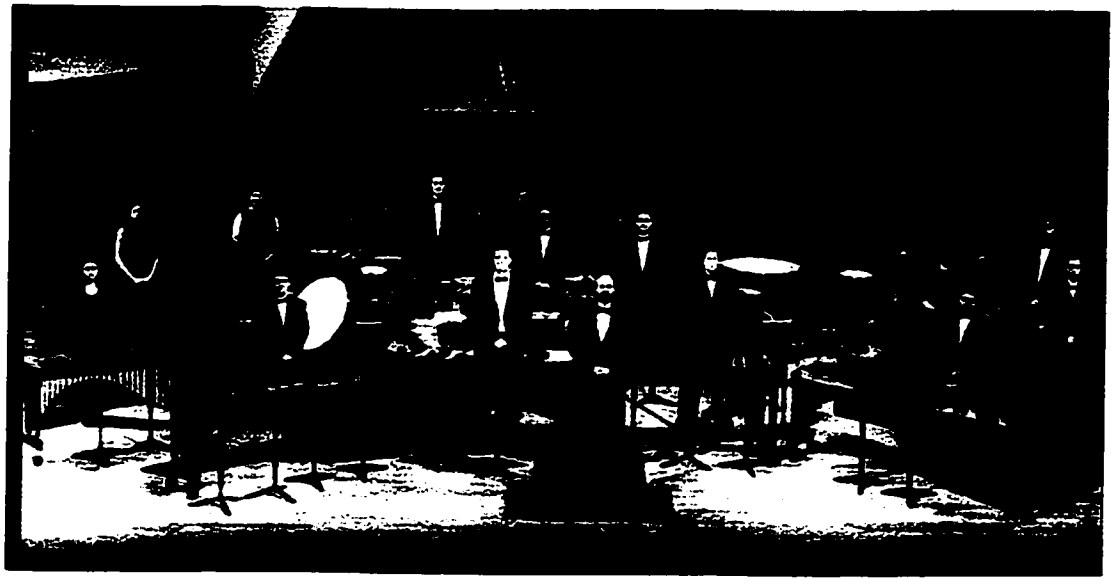
[213] Lance Drege of Norman, Oklahoma, interview by author, October 17, 2002, Norman, Oklahoma, tape recording, The University of Oklahoma Catlett Music Center, Norman, Oklahoma.

(1957) is perhaps the first composition to explore the possibilities of the percussion orchestra medium.

Figure 23. The 2001 University of Oklahoma Percussion Orchestra, Dr. Richard C. Gipson, conductor.



The third mallet-oriented medium, "indigenous keyboard ensembles," have been adopted within academic settings throughout the United States focusing on ensemble performance from areas such as Southeast Asia, Guatemala, Chiapas, China, Caribbean, Africa, and India. Of importance to this document are those indigenous ensembles that employ mallet-oriented keyboard instruments. Perhaps the unique cultural musical borrowing is that of the Balinese gamelan angklung and the Javanese gamelan orchestra. The Javanese gamelan orchestra, for example, is a percussion orchestra comprised of metal keyboard-type instruments (sarong demung/barung/peking, gendér slenthem/barung), wooden keyboard-type

instruments (gambang, celempung), and knobbed gong instruments (gong ageng, siyem, kempul, kenong, kethuk, kempyang, bonang barung, bonang panerus). Other non-tuned idiophone instruments such as drums (kendhang gendhing/diblon/ ketipung bedhug) are used to maintain beat structure and tempi while performers playing bamboo flutes (suling) and stringed instruments (rebab) often provide additional melodic accompaniment. The gamelan groups perform classical music indigenous to central Java. Institutions such as The University of Hawaii, The University of Illinois, and The University of Northern Illinois have augmented their percussion curriculum using the gamelan. Another type of mallet-oriented ensemble popular to academic institutions is the emulation of the steel drum ensembles indigenous to Trinidad. The steel drum is comprised of hammered, raised segments from the bottom of a fifty-five-gallon oil barrel. The mechanically raised areas are tuned to Western chromatic notes and played with short wooden rods covered on one end with either rubber tubing or rubber balls. The steel drum ensemble has become popular with both secondary and post-secondary academic institutions as an indigenous keyboard ensemble. Other non-mallet indigenous ensembles have occurred less frequently. Examples of these ensembles include Mbira ensembles (African thumb pianos) common to Zimbabwe, the Thai mahori ensemble, and Indian ensembles utilizing tabla drums. The use of indigenous ensembles in post-secondary institutions has primarily been to augment the overall percussion curriculum of an academic institution. As a stand-alone medium, indigenous ensembles do not fit the criteria of this document.

Influences in the Development of Ensemble Literature for Keyboard Percussion

Professional keyboard performers such as Leigh Howard Stevens, Bob Becker, Gordon Stout, Michael Burritt, Ney Rosauro, and Gary Burton influenced output of literature through their promotion of the art form as a soloist. These performers encouraged mallet performance and fostered performance techniques thus promoting an overall increased awareness of the performance capabilities of keyboard literature. In his D.M.A. document, Blake Wilkins summarized the historical development and reciprocal relationship between performer and composer:

> ...The emergence (or perhaps, the *re*-emergence) of the marimba soloist was critical in stimulating the interest of composers, and with the coming of age of college percussion programs came the corresponding priority for increasingly sophisticated music for percussion ensemble.[214]

In his 1987 dissertation, Karl Leopold Reiss further attributed the resurgence of interest in mallet performance to four factors:

1. An increase in solo literature,
2. Availability of instruments,
3. A revival of interest in George Hamilton Green's music, and
4. A revival of interest in late nineteenth and early twentieth century musical styles.[215]

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[214] Blake M. Wilkins, "An Analysis of Musical Temporality in Toru Takemitsu's *Rain Tree*" (D.M.A. diss., The University of Oklahoma, 1999), 3.

[215] Karl Leopold Reiss, "The History of the Blackearth Percussion Group and Their Influence on Percussion Ensemble Literature, Performance and Pedagogy" (Ed.D. diss., University of Houston, 1987), 19.

Arguably, three additional factors could be included: the formation of the Percussive Arts Society International Conventions (PASIC); the annual composition contests sponsored through PASIC; and the formation of various commissioning series. Overall, the Percussive Arts Society International Convention has provided a venue for these artistic pursuits as well as providing a vehicle for the transmission and dissemination of literature for the mallet-oriented medium.

James Scott Cameron's D.M.A. document entitled "Trends and Development in Percussion Ensemble Literature, 1976-1992: An Examination of Selected Works at the Percussive Arts Society International Conventions," analyzed twenty-two percussion ensemble compositions premiered at the Percussive Arts Society International Conventions from 1976 through 1992.[216] The document identified four general trends in percussion ensemble music from this period. The first trend identified a move toward larger ensembles. In general, mallet ensembles of six performers or less dominated percussion ensemble literature from 1976-1983 while larger ensembles comprised of ten to twelve performers were more common from 1984-1992.[217] The second trend reflected a greater number of performances by college ensembles since 1984 inherently from the growth of university level percussion programs. The third trend was a move from less dissonant harmonic

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

[217] Ibid., vi.

language. The fourth trend interestingly revealed an increased trend to perform premiere compositions. According to his research, Cameron discovered that selected ensembles had performed premiere compositions written from 1982 to 1992 more often than earlier compositions after their premieres.[218] Cameron's thesis summarized the influence of the Percussive Arts Society International Convention composition contests as "important generators of new works for percussion ensemble."[219] The University of Oklahoma and The University of Utah commissioned four out of the five most frequently performed compositions at the Percussive Arts Society International Convention.[220] Of the twenty-two compositions surveyed by Cameron from 1976 through 1992, three commissioned premieres by The University of Oklahoma and The University of Utah fit the criteria of keyboard-oriented ensembles: *Diabolic Variations* (1985) by Raymond Helble, *Duo Chopinesque* (1985) by Michael Hennagin, and *Past Midnight* (1991) by Thomas Gauger. Other entities such as the Lancaster High School Percussion Ensemble in Lancaster, Ohio have also made significant contributions to mallet ensemble literature.

Commissioning series have been a primary stimulus for the development of quality literature for keyboard-oriented ensembles from 1978 through 2001. Of particular note, The University of Oklahoma Percussion Ensemble Commissioning

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[218] Ibid., vii.

[219] Cameron, vi.

[220] Cameron, vii.

Series represents the longest running and most prolific commissioning series of its kind focusing on literature for the mallet ensemble.[221] Established by Dr. Richard C. Gipson in 1978, The University of Oklahoma has commissioned nineteen new works for mallet-oriented ensembles. The founding mission of the OU Commissioning Series reflected a desire to "stimulate the very finest compositions for the percussion ensemble medium with an emphasis on mallet ensemble."[222] Richard Gipson's influence on the medium stems from his personal philosophy that each commissioned work be "a work for principally mallet keyboard instruments" thus fostering an awareness and need for the medium.[223] Notably, the mallet-oriented literature commissioned by the University Of Oklahoma Percussion Ensemble has been performed at the Percussive Arts Society International Conventions more than any other single commissioning source in percussion history.

Figure 24. Keyboard-oriented literature commissioned by the Oklahoma University Percussion Press.

Dirge and Alleluia	1978	Jerry Neil Smith
Suite for Keyboard Percussion	1978	Joseph Westley Slater
Portico for Percussion Orchestra	1981	Thomas Gauger
Two Movements for mallets II	1983	William Steinohrt
Canzona	1984	Joseph Westley Slater
The Manes Scroll	1984	Christopher Deane
Duo Chopinesque	1985	Michael Hennagin

[221] Cameron, 285.

[222] Gipson, program notes, "The OU Percussion Orchestra," Elaine Kaufman Cultural Center, Merkin Concert Hall (New York, 2001), 1.

[223] Lance Drege, "The University of Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press, 1978-1999: An Examination of its History," 24.

Diabolic Variations	1985	Raymond Helble
Chameleon Music	1988	Dan Welcher
The Phantom Dances	1990	Michael Hennagin
Crown of Thorns	1991	David Maslanka
The Palace of Nine Perfections	1999	Eric Ewazen
The Night Watch	2000	Joseph Blaha
Concertare	2001	Raymond Helble

To disseminate these keyboard-oriented works to the general populace, Dr. Richard Gipson founded the Oklahoma University Percussion Press (OUPP) in 1983 with a grant from the OU Associates and funding from the University Research Council. As of 2002, The Oklahoma University Percussion Press publishes over fifty compositions for the percussion ensemble genre.

Another related vehicle for promotion of new compositions has been the composition contests associated with the Percussive Arts Society International Convention (PASIC). The Percussive Arts Society sponsors an annual call-for-compositions for a predetermined medium within the percussion ensemble genre. Its goal is to "encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion."[224] Since 1974, the Percussive Arts Society in conjunction with its annual international convention (PASIC) has issued the call-for-compositions for a predetermined medium. Beginning in 1979, the composition contest issued its first call for compositions fitting the category of mallet-oriented ensembles with subsequent contests in 1981, 1993, and 2000. As a result, the competitions have

[224] Mario Gaetano, "2000 PAS Composition Contest Winners," *Percussive Notes* (December 2000): 76.

fostered a growth in literature for the mallet-oriented ensemble. The figure below lists the individual composition contests associated with mallet-oriented ensembles and their respective composition placement by refereed juries.

Figure 25. PAS Mallet-Oriented Composition Contest Winners—1979-2001.

1979	Keyboard Percussion Ensemble	*Invocations for Three Percussionists*	Luis Jorge González	1st
		Waves: A Concerto for Harp and Percussion Ensemble	Carla Scaletti	2nd
		Music for Six Percussionists	Lawrence Hoffman	3rd
1981	Keyboard Mallet Ensemble	*4 Percussionists*	Daniel V. Oppenheim	1st
		Intervals	Jonathon b. McNair	2nd
		Hollow Madona	Moses Howden	3rd (tie)
		Octet	David Morris	3rd (tie)
1993	Keyboard Percussion Ensemble	*Nomen Solers*	Cynthia C. Barlow	1st
		Fantasia for Bar Percussion Instruments	Dan Heslink	2nd
		Ice Princess	Thomas E. Suta	3rd
2000	Mallet Ensemble	*Machine Duck*	Scott Comanzo	1st
		Curios for Mallet Sextet	Elyzabeth Meade	2nd
		Marimba Quartet	Matthew Briggs	3rd

Through its solicitations, the PAS composition contests have produced many fine works for all mediums within the percussion ensemble genre. Moreover, at times in its twenty-eight year existence, compositions in one medium may be on the cusp of other categories. In 1988, the Percussive Arts Society composition contest issued a call for large percussion ensemble compositions consisting of eight or more players. The second-place composition, *Twilight Offering Music* by Blake Wilkins,

represents a pivotal point in the development of percussion ensemble literature. The twenty-eight minute composition utilizes a full battery of tuned and non-tuned idiophones and is written for twelve percussionists. In a review of the compact disc recording by the same title, reviewer Gordon Stout touts the five compositions recorded on *Twilight Offering Music* "among the very best for large percussion ensemble to be written in recent years. Each is a masterpiece in its own right deserving of being placed next to the best compositions by any contemporary composer."[225] In short, Blake Wilkins' composition *Twilight Offering Music* is similar in scope and development to the genre of works produced by Richard Wagner. Due to the instrumentation used however, the overall scope of the work may best be classified as a percussion ensemble composition with equal emphasis on both tuned and non-tuned idiophones rather than a mallet-oriented ensemble. Nonetheless, the work illustrates the capabilities of the percussion ensemble medium to equal the scope and content of masterpieces found in other musical genres.

Since 1970, professional percussion ensemble groups have also "greatly expanded public awareness and perception" of percussion ensemble literature.[226] Examples of these professional groups include the NEXUS, Percussion Group—Cincinnati, Harry Partch Ensemble, Kroumata, BlackEarth Percussion Group, and Repercussions. Each group has been instrumental in commissioning and receiving

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[225] Gordon Stout, *Twilight Offering Music* (Soundstroke: Albany Records), Compact disc review in *Percussive Notes* (April 1998): 83.

[226] Drege, 10.

new works for percussion ensemble. One significant and influential group in the global development of the percussion ensemble has been the five-member group NEXUS comprised of Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger, and John Wyre. In an induction interview for the Percussive Arts Society Hall of Fame, Bill Cahn recalled that:

> The group was originally motivated by a common desire to explore music making through improvisation on our collection of world percussion instruments... Our fascination with the sounds of non-Western percussion instruments—mostly Asian metallophones—led to our sizable collection. Since there was no music composed yet for this specific group of instruments with their specific pitches and pitch relationships, it seemed best for us to simply create our own music through improvisation... [227]

Since its inception, NEXUS has sought to "explore the world of percussion... [bringing] to the group the kinds of instruments and music that appealed to us."[228] "The group did not set out to have an influence on anyone" Hartenberger added, "but many people have told us that they have been affected by what we have done."[229] While various professional groups have made significant contributions to percussion ensemble literature, their compositions usually conform to an ensemble consisting of specific instrumental resources with unique technical abilities.

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[227] NEXUS, interview by Lauren Vogel Weiss, date not given, PAS website, http://pas.org/About/HOF/Nexus.cfm.

[228] Ibid.

[229] Ibid.

NEXUS has written and commissioned compositions that are accessible to a large proportion of percussion ensembles and mallet ensembles such as the composition *Marubatoo* by John Wyre.

In contrast, professional groups such as the Harry Partch Ensemble utilized highly specialized arrays of percussion instruments that rejected equal temperament tuning. Composer Harry Partch (1901-1984) conceived his ideas through a philosophy called "corporeality" that demanded highly specialized instruments and tunings relying perhaps more on sculpture-like instrumental configurations such as the diamond marimba, bass marimba, and cloud chamber bowls. His music—largely dramatic relying on large-scale drama—required the percussionists to become actor-dancers while performing Chinese lullabies and Yaqui Indian music for example. Among his major works composed are the *Delusion of Fury, The Wayward, Revelation in the Courthouse Park, and Oedipus.* Although the literature contributions of these ensembles has remained exclusive to specified instrumentation and ability levels, the overall promotion and artistic abilities have continued to inspire and influence other composers, performers, and pedagogues. However, experimental mediums in mallet ensembles by composers such as Harry Partch do not fit the criteria of this document.

Chapter V

ANALYSES OF SELECTED MALLET ENSEMBLE COMPOSITIONS

The following compositions were determined to be influential in the development of the mallet ensemble literature from 1954 through 2001. The criteria for selection were 1) compilations of performance-frequency surveys conducted by pedagogues, 2) the interrelationships of factors presented in Chapter Four that have contributed to the development and growth of mallet oriented literature, 3) analyzing texts and documents, 4) interviews (including personal anecdotes), 5) studies pertaining to commissioned compositions, and 6) results of refereed composition contests. Since relatively few quantitative performance frequency studies have been conducted during this era, the selection criteria for analyses were determined by those influences and factors discussed in Chapter Four. Therefore, qualitative research studies focusing on research through observation, analyzing texts and documents, interviews (including personal anecdotes), recording and transcribing, and study of commissioned compositions and contests have remained the best tools for effectively measuring both quality of literature and quantity of performance. As the next era of development for mallet ensemble literature continues, additional research may become available thus expanding the importance of lesser-known compositions.

Chorale for Marimba Quintet

Robert (Bob) E. Resseger, a bassoon major at the Eastman School of Music, composed *Chorale for Marimba Quintet* in 1954. Written for the Marimba Masters, the short composition represented one of the first original compositions for the medium of the mallet ensemble. Gordon Peters edited the work for five marimbists and premiered it on March 11, 1954, at the Marimba Master's inaugural concert in Rochester, New York. The composition helps define the year of 1954 as the beginning of the third era of development for mallet ensemble literature.

The original composition is scored for five marimbas with a maximum range of four octaves. Overall, Resseger scored one primary melodic voice shared mostly between the first, third, and fourth marimbists with harmonic support provided by the other marimbists. The accompanying voices generally move in counterlines to the melody in quarter, half, and whole notes. The spacing of the individual voices is indicative of a chorale style principally using closed-spacing vertical scoring. Likewise, the linear, melodic direction predictably moves in steps.

The overall form of the thirty seven-measure chorale is through composed and was written primarily in common time with one-measure interjections of 6/4 and 5/4 meter. The inflection imposed by the different changes of meter evokes a lyrical, operatic quality that is further evidenced by the recitativo accompagnato ("accompanied recitative") located in measure 20. Throughout, short, atomistic melodic motives are interspersed with long, lyrical lines throughout the

composition. The lighter, elaborate comments provided by the countermelodies are composed against a more serious melodic theme. Multiple changes in tempo (*Piu Agitato, Poco Maestoso*) help evoke the lyrical mood. Emotional lyricism is further enhanced by altering between parallel major and minor modes with interjections of pentatonic (on the accidentals) throughout.

Another unique aspect of the scoring is the indication of mallet choices throughout. Resseger recommended the use of two, unique hardness of mallets. For the sustained or rolled passages (long, lyrical melodic lines), a suggestion of soft rubber or S is indicated in the score while the indication of MH or medium hard rubber is shown primarily for the lighter melodic passages. Interestingly, the use of rubber mallets, instead of yarn-wound mallets often used today seemed to be the norm even in early chorale performance.

Lento for Marimba Ensemble

John Schlenck wrote *Lento for Marimba Ensemble* in 1954.[230] The nine-minute composition was composed for five marimbas and one string bass and does not exceed four octaves indicating the normative range of marimbas in that period. The composition represents an original work for the mallet ensemble medium and received its premiere on March 11, 1954, by the Marimba Masters. Its title is

[230] Several sources cite 1960 as the composition date. However, refereed programs place the composition in 1954 with its premiere performance at the Eastman School of Music.

derived from the metronome marking of *Lento* (quarter note=54) employed throughout.

Similar to the popular chorale form for the mallet ensemble, performers are instructed to roll all notes with a rhythmic value of eighth note or longer. The composition requires marimbists to execute difficult passages sometimes performing with three and four mallets. The principal marimbist, player I, is treated primarily as a lead soloist similar to that found in a chamber ensemble. Moreover, Schlenck borrowed many markings normally used in composing for string instruments. Peters, who edited the work, believed that the mallet ensemble should be treated in the same manner as any other chamber ensemble. This philosophy is found throughout the score in the many markings indicated.

The scoring for *Lento* requires virtuosity on the part of the first marimbist but also requires a high level of proficiency from players II and III. The composition begins with a single melodic line (monophony) played by the marimbists I through IV (measures 1-4). The second phrase of the introduction expands the scoring with individual parts in closed spacing. By letter A, the unison rhythm and melody found in the introduction becomes increasingly more polyphonic. Throughout the composition, Schlenck has consciously dictated the type of sound desired by indicating choices in mallet material. Interestingly, the material of choice for mallets consists of rubber with varying degrees of hardness from soft to very hard.

Letter B contains the second thematic material accompanied by a rhythmic and chordal ostinato played by the third, fourth, and fifth marimbists. Very similar to the architectural form of a fugue, the virtuoso melody is presented followed by a counter melody at letter C. Marimba III enters thereafter performing the theme with the first and second marimbists performing the countermelody. Letter D achieves a polyphonic texture.

Schlenck returns to the thematic material found in the introduction. However, the pitch center is down one-half step. The performer is directed to play an intense roll meaning fast, heavy, and loud. Marimbists I and II again share the melodic content while the remaining performers including the double bass provide chordal accompaniment. One unique feature in the third and fourth measure of letter F is a brief change to 6/8 meter. The change effectively elongates the beat center thus relaxing the overall rhythmic feel and providing a reprieve of metric boredom for the listener.

Letter G mimics melodic, harmonic, and rhythmic content found at letter B. However, the original scoring found at letter B has been reassigned. For example, the melodic content originally located in marimba I is now assigned to marimba II. Likewise, the harmonic content is transposed down a tritone. The architectural form between letters G and I resembles the stretto section of a fugue, bringing back several melodic ideas in a truncated fashion and providing the climactic moment of the composition. Letter I to the end recalls thematic material from the beginning with a thinning of texture on long notes that are rolled.

The Swords of Moda-Ling

Composer and percussionist Gordon Peters wrote *The Swords of Moda-Ling* in 1957 during his tenure as conductor of the Marimba Masters and is dedicated to Bernard Rogers, then chairperson of the composition department at the Eastman School of Music. The composition marks a pivotal point in the development of mallet ensemble literature. In all four independent surveys conducted between 1968 and 1982 (Ward, 1972; Brown, 1974; Eyler, 1979; Horst, 1982), empirical data revealed that the *Swords of Moda-Ling* was the most frequently performed percussion ensemble composition between 1968 and 1982. Notably, according to Horst's 1982 survey, the composition garnered 166 reported performances—albeit from only 32 unique ensembles. Nonetheless, the *Swords of Moda-Ling* remained the most frequently performed composition between the four independent surveys between these years. In a 1967 staff review originally published in *Percussive Notes,* the composition was touted as having become a "standard composition in the repertoire of modern percussion programs."[231]

One issue remains. Is the *Swords of Moda-Ling* a percussion ensemble or does it belong to the genre of the mallet ensemble? At the beginning of this time period, mallet ensembles were identified as those ensembles that exclusively used tuned idiophones—perhaps a term of retention from the Musser era. However, as the new era progressed, the boundaries between the medium of the mallet ensemble and the percussion ensemble began to coalesce. As previously stated, results of

[231] Staff review originally published in *Percussive Notes,* 6, no. 1 (1967).

surveys conducted would indicate that by 1982 the mediums of percussion ensemble and mallet ensemble were not perceived as separate genres. Rather, mallet ensemble compositions were inclusive to the genre of the "percussion ensembles." Perhaps then, the medium of the mallet ensemble would need to be redefined. In May 1965, William J. Schinstine defined the mallet ensemble as existing in varying sizes depending upon availability of players and instruments. He further stated that mallet ensembles could be of all the same type of instrument or be of mixed instrumentation; however, the marimba would most likely be the primary instrument of the average ensemble. He believed that tuned idiophones consisting of metal striking plates—that is bells, vibes, and chimes—were generally added for special effects or colors. Gordon Peters himself cited that, in human nature, it became "tiring just listening to one tonal color for too long." Therefore, Peters began adding other instruments.

As the mallet ensemble evolved over the past century, experimentation in orchestration emerged expanding the tonal palate. However, the marimba has remained the impetus in the development of the mallet ensemble perhaps due to its sonorous quality and ability to shape melodic lines similar to that of wind and string instruments. Dr. Richard Gipson upholds this idea stating

> ...My personal feeling is that the marimba has the potential to be the most musically functioning instrument of the family. In other words, you can do it all musically on a marimba, and a whole bunch of marimbas can do it all musically. I would think that the marimba is like the string family in an orchestra. It can do musically everything that the string instruments can do. Now, is a string orchestra as

> satisfying as a full symphony orchestra? Probably not. On some pieces it may be. On some pieces it is just great by itself. Marimba is the same way. Like an orchestra that uses brass and percussion and woodwinds to expand the tonal palate, I think the percussion orchestra uses vibraphones and bells and chimes and timpani and percussion to expand its palate as well. But the marimba, in my opinion, remains the cornerstone of that percussion orchestra sound.[232]

Evidenced through these various surveys and pedagogues, the genre of the mallet ensemble was being questioned and redefined. Hence, the general term of mallet ensemble was broadening in the 1950s to include other non-tuned idiophones. The generic term "percussion orchestra" adopted by Richard Gipson in the following era may be more applicable to Peters' composition. "Percussion orchestra" refers to an ensemble comprised mostly of mallet percussion instruments—at least seventy-five percent—with other non-tuned idiophones and membranophones. Unknowingly, *The Swords of Moda-Ling* had become a catalyst for redefining the instrumentation of the mallet ensemble. When asked if *The Swords of Moda-Ling* was a percussion ensemble or a mallet ensemble, Gordon Peters indicated that the composition was more of a mallet ensemble.[233]

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[232]Richard Gipson, "An Interview with Dr. Richard Gipson," interview by Lance Drege (D.M.A. Document, February 18, 2000), Lance Drege, "The University of Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press, 1978-1999: An Examination of its History," Appendix 1.

[233] Bruce Roberts, Norman, Oklahoma to Gordon Peters, of Evanston, Illinois, retired percussion pedagogue and performer, "The Development of the Mallet Ensemble from 1954 to 1977." September 12, 2002, telephone interview.

The Swords of Moda-Ling is approximately six minutes in length and was originally scored in 1957 for the following instrumentation:

1. Orchestra bells (optional vibraphone)[234]
2. Xylophone
3. Tubular chimes
4. Piano
5. Four timpani
6. Snare drum, wood block
7. Temple blocks, triangle, (optional marimba)
8. Bass drum, gong, suspended cymbal

The inspiration for *The Swords of Moda-Ling* was derived from the third movement of Bernard Rogers' *Three Japanese Dances for Orchestra* (1933) entitled "Dance with Swords." Peters indicated that the composition was also written in the style of Wayne Barlow. The overall scoring, specific colors, rhythms, and harmonic content remain oriental in flavor utilizing various modes, specifically the Phrygian modes. In fact, the title itself is a pun meaning "from doodling in the modes."

Through his knowledge of percussion as a composer and performer, Peters was able to evoke the oriental flavor. In particular, specific tonal colors indicated evoked the oriental flavor of the composition. Peters meticulously indicated the type of mallets to use throughout to achieve the tonal colors sought.

Performer	Mallet Type
I	One pair of wooden mallets
	Four brass mallets
II	One pair wooden mallets
	Two pairs of hard rubber mallets
III	Two chime mallets
	One pair of brass bell mallets

[234] In 1966, Peters revised the work with the suggestion of an extra player for the optional vibraphone part while a planned 2002 revision extracts the vibraphone part for an added ninth player.

IV	Top of piano closed
V	One pair of medium felt mallets
	One pair of small wooden sticks
	One pair of large wooden sticks
VI	One pair of snare drum sticks
	One pair of rattan mallets
VII	One pair of medium hard rubber mallets
	One heavy triangle beater
VII	Triangle beater
	One pair of yarn mallets
	Plastic bell mallets
	Medium-hard tam-tam beater

The scoring further evokes an Eastern sound by using the colors of the various percussion instruments in linear voice writing. Overall, the seemingly wandering melody provided by the piano is the main impetus for thematic development with colorist blocks of percussion embellishments as found throughout the introduction and first section (Letter A). The composer, Bernard Rogers, best describes this compositional device.

> *Three Japanese Dances*...arises from my response to the art of the Japanese wood block masters particularly Hiroshige, Hokusai and Sharaku. The subtle art of omission, the elegance and aristocracy, the freedom and invention within formal scheme, the reticence and high mastery of these artists command my admiration and have impelled me to imitate these qualities in music.[235]

Although seemingly sporadic, the specific colors and rhythms of the accompanying percussion embellishments help to evoke an Eastern sound. The overall affect is reminiscent of Debussy and impressionism. Peters is careful to indicate to the

percussionist the exact color necessary with phrases such as "snare drum on rim with tip of stick" (higher wooden overtones/partials) and "cymbal near center with triangle beater" (metallic sound with middle overtones/partials). Likewise, indications for mallet percussionists include directions for marimbists to play with "wooden mallets near ropes (nodes)" which omits most upper overtones and partials.

Section B derives its melodic content from small rhythmic gestures provided by all percussionists that collectively create a continuous melody against a pedal tone in the piano part. The section begins "Allegro" (quarter=138 beats per minute), a stark contrast from the opening section marked *Cantabile lontano* (quarter note=60 beats per minute). Section C creates recurring blocks of sound in the form of ostinatos. The section begins with bells and vibes playing a sixteenth-note ostinato against a quarter-note pulse in the piano and timpani. As the section evolves, new ostinatos are added much like the exposition format of a Baroque fugue. Once established, letter D presents a melody and countermelody between the piano and timpani that extends to letter G. Letter G contains melodic elements from previous sections. Ostinatos are retained in the bells and vibes while the bulk of the melodic content is presented between the xylophone, chimes, and timpani. Peters eloquently manages to weave additional non-pitched idiophones between the

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[235] Peter Alexander, "UI Symphony Band opens 2001-2002 performance season with free concert Oct. 31," press release, October 18, 2001, http://www.uiowa.edu/~ournews/2001/october/1018symphony-band.html.

melodic notes creating a kaleidoscopic effect that ends the first major section or period one measure before letter H.

The next section, letter H, incorporates a solo piano interlude (chorale) marked *Andante con moto* (quarter note=84). The further indication of "expressivo lamentoso" is reminiscent of the introductory material. The chorale, added later by Ellen Stout, is juxtaposed to the main composition but still evokes the Eastern tonal color. One striking element is the vertical scoring produced exclusively by chords. The only rhythmic element is the harmonic rhythm produced by the chords that eventually descend ominously into the final section, letter I.

The final section is marked *Allegro* (quarter note=152). Again, Peters skillfully connects short melodic figures throughout the non-pitched percussion instruments. The melodic instruments begin with *tutti* long notes that build into an ostinato nine measures later. The composer remains cognizant of the tonal colors that each instrument produces. For example, at letter I, the timpani double the melody with the piano and chimes by rolling. Since the notes produced from the piano and chimes will naturally fade, Peters is sensitive to indicate a decrescendo matching the natural decay of the other melodic instruments. From letter J to letter M, the melodic instruments perform the melody in unison. The section is decidedly more declamatory in nature while retaining many of the same elements.

The final section beginning at letter M drives to the climax of the composition with a momentary, three-measure reprieve based on the chorale interlude (letter N). At the beginning of this section, a fermata is indicated on beat

one. The conductor is instructed to allow mallet keyboardists to successively "ad lib" a short cadenza-like passage based on the mixolydian mode (on the note G) and ending on the note D before performing the chorale. The composition ends with a fast, six-measure coda marked "Allegro con brio" (quarter note=160).

Prelude for 4 Marimbas

Stanley Leonard's composition *Prelude for 4 Marimbas* (1965) conforms to the pedagogical need to provide musicianship in the form of mallet ensemble literature as recommended by the Percussive Arts Society college curriculum survey. Scored exclusively for mallet percussion instruments, the two minutes twenty-six second composition is scored in the manner of a four-part chorale prelude.[236] Historically, the characteristics of the chorale are derived from vocal forms of choral singing that "adapt themselves quite easily to mallet instruments of either four or five parts."[237] To evoke the choral quality of the chorale prelude, marimbists are instructed to roll all notes.

The thirty three-measure prelude consists of four short sections of varying lengths from three to nine measures with a concluding coda. True to the chorale

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[236] In the typeset score by Volkwein Bros. publishers, Stanley Leonard notes that if four marimbas are not available, then an alternate instrumentation may be substituted consisting of the following: Part I: xylophone; Part II and IV: one marimba; and Part III: vibraphone. This noting of alternate instrumentation however is not indicated in the original penned manuscript of Stanley Leonard dated July 1965.

[237] Gene J. Pollart, "An Insight into Historical Literature Adaptable to Percussion," *Percussionist* (December 1970): 66.

form, Leonard scored the four marimbists against a seemingly simple harmonic content in the key scheme of E minor arriving at E major in the final measure. The introduction, comprised of measures one through nine, begins with a series of three, one-measure introductory statements. The initial meters of 4/4, 5/4/ 4/4 are obscured with "pick-up" notes comprising each of the three beginning melodic statements. Leonard composed the three sub-phrases over a meter of 4/4 with an interjection of a 5/4 comprising a four-bar phrase. These disturbances of symmetry are evident in the meter, harmonic rhythm, and tonal center throughout.

Although the melody attempts to tonicize E in a Phrygian mode, the unison harmonic rhythm arrives at G major on beat one resolving on beat two to A minor. The following phrase resolves to F M^7 and subsequently to C major and D minor in the third phrase. The harmonic tension and release from strong beat to weak beat in the introductory statements evokes a lyrical mood in the form of a musical "sigh" found in classic music. After the initial introductory material, the phrase is repeated with embellishments of mildly juxtaposed polyphonic accompaniment–another feature of the chorale form.

The second section denoted by letter A becomes metrically stable with linear voicing conducive to that of choral literature. Principally comprised of half, quarter, and eighth notes, the individual lines move in tandem with one another avoiding arrival points until the end of the phrase. Throughout, a foreshadowing of E major emerges with the note G# present. However, the chord functions as a dominant to A minor. Section B continues with a harmonic exploration arriving at a half cadence

on a B half-diminished ninth chord under a pedal E in the soprano voice. A brief caesura extends the B section for three additional measures descending to yet another half cadence on a B half-diminished ninth chord. A *da capo* is indicated repeating the first eight measures before moving to the coda.

The coda extends the harmonic scope of the work eventually arriving at the tonal center of E major. In his text "Classic Music: Expression, Form, and Style," Ratner cited that "the most powerful effect of arrival is created with the cadential action itself reinforced and extended, forming an area of arrival."[238] Throughout the short composition, the harmonic content attempts to tonicize E major eventually reaching its goal in the final measure.

Pedagogically, the composition simply yields a lyrical, choral prelude style useful to teach percussionists about musicianship. The composed tessituras, indicative of chorale style, are limited to an octave or less and do not explore the potentialities of the marimba. *Prelude* seems to have been written from a piano reduction in chorale form evidenced by the penned note by Stanley Leonard on the original manuscript that states "Original piano prelude-August 1959."[239] The work therefore, may be viewed as a transcription of a piano prelude.

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[238] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 46.

[239] Stanley Leonard, "Prelude," original penned music manuscript in the hand of the composer. Obtained through the International Percussion Reference Library, Arizona State University Libraries.

Quintet for Mallet Percussion, Op. 39

Serge de Gastyne was born in Paris, France on July 27, 1930. De Gastyne immigrated to the United States after fighting with the French underground forces in World War II. He attended institutions in the United States notably the University of Portland (Oregon) where he received a Bachelor of Arts degree in 1950 and The University of Maryland where he earned both a Master of Music degree (1968) and a Doctor of Musical Arts degree. From 1953 through 1972, de Gastyne was composer-in-residence with the United States Air Force Band in Washington, D.C. concurrently teaching at the Northern Virginia Community College. De Gastyne studied composition with Howard Hanson who was the director of Eastman School of Music from 1924 to 1964.[240]

Quintet for Mallet Percussion, Op. 39 was composed in 1970 for four mallet players and one percussionist playing on non-tuned idiophones.[241] The composition was orchestrated as:

Player I:	Glockenspiel and Tubular Chimes
Player II:	Xylophone
Player III:	Vibraphone
Player IV:	Marimba
Player V:	Percussion: Tambourine, woodblock, snare drum, temple blocks, cymbal, bass drum

[240] Biographical data derived from the Heritage Encyclopedia of Band Music.

[241] A copy of the manuscript located at the University of Arizona Library indicates the date of publication as 1971 by Fereol Publications. However, most other sources indicate 1970.

As shown above, the instrumentation reflects an ensemble comprised primarily of tuned idiophones, at least seventy-five percent with other non-tuned idiophones. By 1970, the two genres of the mallet ensemble and the percussion ensemble had coalesced under the general title of "percussion ensemble." It is interesting to note however that the title is inclusive of the terminology "mallet percussion."

De Gastyne's composition is important to the development of the mallet ensemble literature due to several reasons. First, the composition was conceived explicitly as a mallet ensemble. During this era, a large number of compositions for the mallet ensemble medium consisted of arrangements and transcriptions. *Quintet* offers an original composition to the literature of the mallet ensemble genre. Secondly, the composition represents one of the first original works that requires the percussionist to possess skills relating to virtuoso technique and sensitivity to musicianship. The composition therefore corresponds to the philosophy of Gordon Peters' unyielding devotion and call for quality literature during this period. By 1981, *Quintet,* Op. 39 was the fourth most programmed mallet ensemble composition as reported in Horst's 1981 survey.

Overall, de Gastyne's five-movement composition is idiomatic to the compositional style of his mentor, Howard Hanson. *Quintet,* Op. 39 is unlike Stanley Leonard's *Prelude for 4 Marimbas* (see above) that limits the tessitura to an octave or less. Instead, de Gastyne treats the performing range of each keyboard percussion instrument similar to a violinist in a chamber ensemble. Moreover, the melody does not follow a predictable stepwise progression. However, de Gastyne's

overall compositional style, much like that of Hanson's, is never extreme. Rather, the absolute style of composition employed is written in a neo-romantic style.

In Movement I, *Andante con moto*, de Gastyne employed a tripartite musical form (introduction-A-B-A^1-coda). The form however is displaced by melodic figures that begin on the arsis (up beat) normally one, eighth note prior to a bar line. The element of metric shift is further reinforced by the use of non-pitched idiophones, such as tambourine, that coincide with the beginning of each sub-phrase. The irregular length of rhythmic figures that occur across bar lines creates an ostinato defined as an "imbroglio" in Ratner's text *Classic Music.* This fondness for asymmetrical rhythms was a trait of Howard Hanson's compositional style. The ostinato is further utilized as the melodic figure throughout the movement. De Gastyne also expands the tonal palette of the mallet ensemble by integrating both wood tuned idiophones (xylophone, marimba) with that of metal tuned idiophones (glockenspiel, tubular bells, and vibraphone). The effect displays a brilliance of tonal colors similar to those used by Respighi and eventually emulated by Hanson and de Gastyne.

Movement II, *Lento,* is written as a duet between the vibraphone and marimba in the style of a chorale. De Gastyne explores the tonal palette of the two mallet instruments writing only in note lengths of half notes or larger. Hence, vertical chords and harmonic rhythm drive the melodic content. The marimbist is directed to roll all notes to match the sustain characteristics indicative to the vibraphone; both instrumentalists are asked to use very soft yarn mallets. Of

particular importance is the use of harmonic content. Similar to the harmonic style of Hanson, Movement II is enriched by the use of bi-tonal and modal harmonies. For example, the first phrase illustrates a linear harmonic sequence consisting exclusively of parallel major chords in the vibraphone part. Although not quantifiable, *Quintet* is perhaps the first notable composition for mallet ensemble to employ the vibraphone. *Quintet* however is the first composition to explore the potentialities of the vibraphone for the mallet ensemble genre.

Movement III, *Quasi Allegretto, Tempo di Gavotte,* is more conservative and academic in scope and is inspired by the form of the gavotte (gracious baroque dance movement in duple meter). The movement conforms to characteristics of the baroque form utilizing simple rhythmic motives, few syncopations, four-measure phrases that begin and end in the middle of measures, and sprightly in tempo. However, much like the first movement, the number of measures within each phrase is at times asymmetrical. For example, to transition from the "b" section to the "c" section of the gavotte, de Gastyne expertly incorporated asymmetrical meters in the form of one-measure compound time signature (3/8)—common to the gavotte form. The effect however shifts the melodic phrase that originally started in the middle of the measure to the beginning of the measure for the new phrase and section ("c" section). The return to the beginning of the composition (first ending) some nine measures later is just as effective reassigning the rhythmic drive of the melody from thesis (downbeat) to arsis (upbeat).

Throughout Movement III, de Gastyne expertly combined melodic fragments that were distributed between the various tuned idiophones. The overall affect was to accentuate the tonal color of the instruments rather than achieving an antiphonal effect. In the final fourteen measures before the *da capo*, this attention to color distribution is evident by the melodic fragments shared between players. Moreover, de Gastyne more than doubles the melodic rhythm to thirty-second notes between voices that eventually catapults into a thirty-second note quintuplet before rhythmically returning to the beginning of the composition. The effect achieved is similar to a violin-type part in a chamber ensemble or orchestra.

Movement IV, *Adagio,* mirrors the ideas and concepts found in Movement II. De Gastyne retained the duet between the vibraphone and the marimba choosing to reverse the roles of the instruments with the marimba providing the primary melodic impetus. The metrical time however is not perpetuated by harmonic rhythm as it is in the second movement. Rather, it is conceived linearly in a single melodic line supported by chordal accompaniment in the vibraphone. The effect is similar to the melodic devices found in the fifth movement of Debussy's piano composition entitled *Children's Corner.* Similar to Movement II, the harmonic content is enriched with modal writing that moves by leaps. De Gastyne's choice of harmony is derived from color rather than convention.

Movement V, marked "Allegro con brio," requires the mallet percussionists to perform virtuoso melodic passages with both two and four mallet technique (manipulating two mallets in each hand). Moreover, the movement requires the

mallet percussionist to be sensitive to articulation as dictated in the double-stemmed notes found nested within fast, sixteenth note passages. The scoring technique insinuates the percussionist provide a three-dimensional sound canvas or the allusion of more performers by changing striking velocities within a passage to create additional texture. This affect of highlighting various notes is common in chamber ensemble settings for such instruments as flute, trumpet, or violin as well as solo compositions such as *The Carnival of Venice.*

The final twelve measures of *Quintet* are especially notable given the virtuosic compositional writing. The xylophonist and marimbist are required to perform vertical strokes with four mallets (striking all four mallets simultaneously to produce chords and melody) within a complicated and fast passage consisting of sixteenth notes. De Gastyne is sensitive however to the physical movement required usually composing these passages in a diatonic sequence and usually with a semi-fixed interval between mallets. Nonetheless, the skill required to execute the passages requires virtuoso technique from the performer.

Quintet for Mallet Percussion, Op. 39 expanded the compositional possibilities of the mallet ensemble. More importantly, the composition answered the call to provide quality literature for the medium. De Gastyne expanded the tonal possibilities through emulating the tonal palette of such masters such as Howard Hanson, Debussy, and Respighi to a lesser extent. Additionally, de Gastyne expanded the technical expectations of the mallet ensemble by composing quality music similar to performance techniques required of wind and string musicians

found in a chamber music ensemble. *Quintet* marks the first original composition for mallet ensemble to utilize compositional techniques common to other genres.

Octet for Keyboard Percussion

According to Eyler and Horst's performance frequency surveys, *Octet for Keyboard Percussion* (1974) by Chicago composer Kenneth M. Snoeck became a favored mallet ensemble composition of percussion ensemble programs throughout the United States. The composition was written in two movements entitled *Prelude* and *Passages* and consists of the following instrumentation:

Player I	Bells 1
Player II	Bells 2
Player III	Vibes
Player IV	Celesta/Xylophone
Player V	Chimes/Marimba 1
Player VI	Marimba 2
Player VII	Marimba 3
Player VIII	Marimba 4

According to Eyler's study on performance frequency, *Octet* was the third most performed mallet ensemble composition from 1976 to 1979. Horst's study, which encompassed the years 1954 through 1981, placed Snoeck's composition as the fifth most frequently performed mallet ensemble composition in the third era of development. *Octet for Keyboard Percussion* proved influential in the development

of mallet ensemble literature and continues to be performed as a benchmark composition for the medium.

The first movement, entitled *Prelude,* demonstrates Snoeck's compositional style of dividing the mallet ensemble into two choirs. The first choir consists of tuned idiophones comprised of metal bars (bells, vibes, celesta, and chimes), with the second choir comprised of tuned idiophones constructed of wooden bars (marimbas and xylophone). Overall, the metallic instruments in the *Prelude* perform *staccato* melodic material while the wooden mallet instruments generally provide harmonic support by rolling in a *legato* manner. The strident sound canvas produced between the two choirs is used throughout the composition. The effect is further enhanced by Snoeck's recommendation to employ hard rubber or rawhide mallets for the metallic instruments and yarn mallets for the wooden mallet instruments.

The second movement, *Passages,* retains the compositional technique of dividing the mallet ensemble into two tonal choirs. *Passages* is composed in three sections. The first section marked "Allegro" begins with antiphonal scoring between the two strident choirs utilizing *staccato,* motoric rhythms. Similar to the first movement, the melodic content is primarily scored for the metallic choir and consists of rapid solos. The accompanying wooden mallet instruments alternate between an eighth-note rhythmic ostinato and brief melodic phrases in a polyphonic setting. Snoeck adds another dimension of texture by increasing the note density of various melodic figures using "slashes" (a shorthand visual indication of doubling

note density). After the first thirty-nine measures, the motoric rhythms end abruptly in a composed caesura followed by diminishing rhythmic values between the two choirs. The rhythmically slower interlude leads to a slower and contrasting middle section that exclusively features the tuned wooden idiophones. Snoeck exploits the mellow sounds of the instrument indicating for the performers to roll all notes. The short interlude ends with a two-measure melodic figure in the metallic instruments before returning to the final section marked "Subito Allegro." The final section is comprised of eight measures with *tutti* sixteenth-note passages and rapid, unison *glissando* sections.

Prelude and Dance

Exploration into the validity of the keyboard-oriented medium continued throughout the 1970s with limited positive influence on future development of mallet ensemble literature. However, developments of literature after 1977 mirrored the initial growth of the mallet ensemble as promoted by Clair Omar Musser during the second era of development (1930-1953). Ronald LoPresti's (b. 1933) *Prelude and Dance* (1978) reflects one of the first influential and defining compositions in the fourth era of mallet ensemble development. In a 1979 review of *Prelude and Dance*, pedagogue James Moore wrote:

> "Not many years ago a composer approaching a publisher with a work for nine players scored for: four marimbas, two vibes, xylophone, orchestra bells, and chimes would have found little enthusiasm on the part of any publisher to print a work for which no market

> existed. But times have changed, for now there is a market for a composition of this nature, there are ensembles that have the instruments and players capable of performing such a work."[242]

Ronald LoPresti's composition for nine players represents the seminal point of a new era in the development of mallet-oriented literature.

Prelude and Dance was composed in two movements. The first movement, *Prelude,* is sixty-one measures in length and is marked "adagio." The movement exploits the colors of the instrumentation calling for marimbists and xylophonist to roll all notes. The chorale-like movement is supported by additional coloration of from the metal tuned idiophones (vibraphones, bells, and chimes). Much like Gordon Peter's compositions and transcriptions, LoPresti is sensitive to the needs of the music calling for specific hardness and construction of mallets to match the tessitura and mood of the opening *Prelude.* Moreover, the choice of mallets indicated is critical for proper balance between voices. The attention to color and detail can also be found in the vibraphone parts that indicate when to use the motor that oscillates the fans within the resonators, and to what degree of speed the motor should be used thus establishing a mood similar to a slow movement of a classical symphony. James Moore notes that the movement is reminiscent of Samuel Barber's *Adagio for Strings.* His comparison assessment of *Prelude* and *Adagio* would foreshadow the ideology of later works that are similar in scope such as Dr. Richard Gipson's quadrivium of classical transcriptions (see below). Overall, the

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[242] Ronald LoPresti, review of *Prelude and Dance for Mallet Instruments*, by James Moore, *Percussive Notes* 17, No. 3 (Spring/Summer 1979): 41.

Prelude is sonorous and tonal ending in the key of E major. The compositional devices employed in *Prelude* would become important tools for developing musicality and sensitivity within mallet ensembles.

The second movement entitled *Dance* is a stark contrast to *Prelude*. Marked "Allegro," LoPresti changes the mood of the composition by eliminating any resemblance of a *legato* approach. For example, keyboardists are instructed to change to hard mallets thus promoting higher partials in the overtones produced by the bars. In addition, the tessitura is shifted to an approximate range of one to three octaves higher. The most obvious contrast of style is achieved in the rhythmic scoring. LoPresti employs a driving eighth-note rhythmic feel with accents that outline a hemiola relationship alternating between two groups of three eighth notes followed by three groups of two eighth notes. The interplay of rhythmic motives is exploited throughout the movement through rhythmic manipulation and through implied meters. In the middle of the *Dance*, LoPresti contrasts the previous rhythmic motives with a rhythmically slower theme utilizing longer note values (half notes or longer) similar in style to the previous *Prelude* movement. After the short interpolation, the *Dance* movement ends with a recapitulation of the driving eighth note rhythmic theme.

The overall scoring of *Prelude and Dance* illustrates the musical possibilities of keyboard percussion instruments as well as a conceptual understanding of how to apply various techniques to achieve musicianship. Interestingly, the composition includes elements similar to the ideologies of Gordon Peters. As a graduate of

Eastman School of Music, LoPresti's conceptual ideas about mallet ensemble performance may have been influenced by then professor of percussion Gordon Peters. Regardless, *Prelude and Dance* has become a benchmark composition in the development of mallet-ensemble literature.

Suite for Keyboard Percussion

The University of Oklahoma Percussion Ensemble commissioned *Suite for Keyboard Percussion* from Joseph Westley Slater in 1978. Composed for four marimbists, the quartet is essentially a two-mallet work with a short section of three-note chords in the second marimba part. Overall, the six-minute composition requires a high level of proficiency due to the soloist nature of the individual parts and the musical forms used throughout. The composition is written in a three-movement suite (fast-slow-fast) with the outer movements being highly rhythmic that frame a beautiful chorale in the second movement.

The first movement, simply titled "I," is essentially a dance movement in A-B-A form. After a one-measure introduction, the primary melodic theme is presented in the first marimba part marked letter A. The animated melody is derived from a pentatonic scale scored against multi-metric compound time signature that recurs in similar guises throughout. Pedagogue John R. Raush describes the compositional scoring between the melodic and rhythmic combination

as having an Eastern flavor.[243] Of particular note is the extended tessitura Slater employs. By 1978, the use of low "A" marimbas (or 4 1/3 octave marimbas) had become the new norm for both solo and ensemble literature.

Letter C of the dance movement marks the beginning of the "B" section. As a contrasting section to the "A" section, Slater incorporated a sense of stability by composing a calmer melody in the second marimba part. The effect was achieved by changing from the previous articulate *staccato* melody used in the "A" section to a *legato* rolling technique. Further stability is created by utilizing a recurring 5/8 metric ostinato performed between the third and fourth marimbists. Throughout the section, Slater interjects short melodic quotes from the "a" theme found within the "A" section. The second phrase of the "B" section (letter D) phases in the thematic "a" thematic material with more prominent statements of the "a" theme composed against rolled chords. However, the linear melodic material is disrupted by interjections of *tutti*, one-measure *staccato* rhythms that transition the thematic material to the final "A" section (letter E). The final "A" section (letters E and F) is a variation on the original "A" theme. After a short return of the "a" thematic material at letter E, Slater returns to the 5/8 ostinato played by marimba I for the final fourteen measures. The first marimbist is instructed to ritard and diminuendo to the end. The diminishing of rhythmic intensity sets the tone for the second movement.

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[243] Joseph Westley Slater, "Suite for Keyboard Percussion," performance review by John R. Raush, *Percussive Notes* (July 1985): 71.

Movement II is a contrasting chorale movement. The texture is composed of *legato* articulations and hymn-like chordal sections. Marimbists are directed to "roll all notes" throughout the movement to achieve the overall effect. The form of the movement simply alternates between two melodic phrases: an eight-measure chorale written with half notes and whole notes, and a four-measure contrasting theme utilizing eighth notes and quarter notes. By 1978, chorale-like movements had become common in mallet ensemble literature due to the marimba's ability to sustained tone similar to an organ.

The final movement is composed in a fugue form. Similar to the first movement, the six-measure subject (or melodic theme) is highly rhythmic and is composed against five different meters. Moreover, special techniques such as *glissandi* are incorporated within the melodic content. Common to fugue form, successive entries of the subject occur with countermelodies replacing original entries of melodic material. Letter C begins the development of the thematic material alternating between 5/8 and 3/8 metric time signatures. In this section, Slater passes a four-measure melodic theme and its variations between the first, second, and third marimbists. Letter E further develops the original subject before returning to the previous 5/8-ostinato theme from the first movement. At letter H to the end of the fugue, Slater composed a stretto (shortening of musical ideas) in a kaleidoscopic array of *glissandi* between all marimba parts. The final phrase, letter I, is a *tutti* recurrence of the original subject followed by a four-measure codetta.

Joseph Westley Slater's *Suite for Keyboard Percussion* is significant to the development of mallet ensemble literature in that the composition is an original composition written for the medium. Moreover, the work explores the potentialities of the marimba within a multi-movement work for the mallet ensemble—a trend that would occur throughout the fourth era of development ending with Joseph Blaha's *The Night Watch.* As a commissioned composition, *Suite for Keyboard Percussion* reflects awareness and need for quality literature written specifically for the mallet ensemble medium.

Figure 26. Example of mallet-ensemble scoring from Joseph Westley Slater's *Suite for Keyboard Percussion.*

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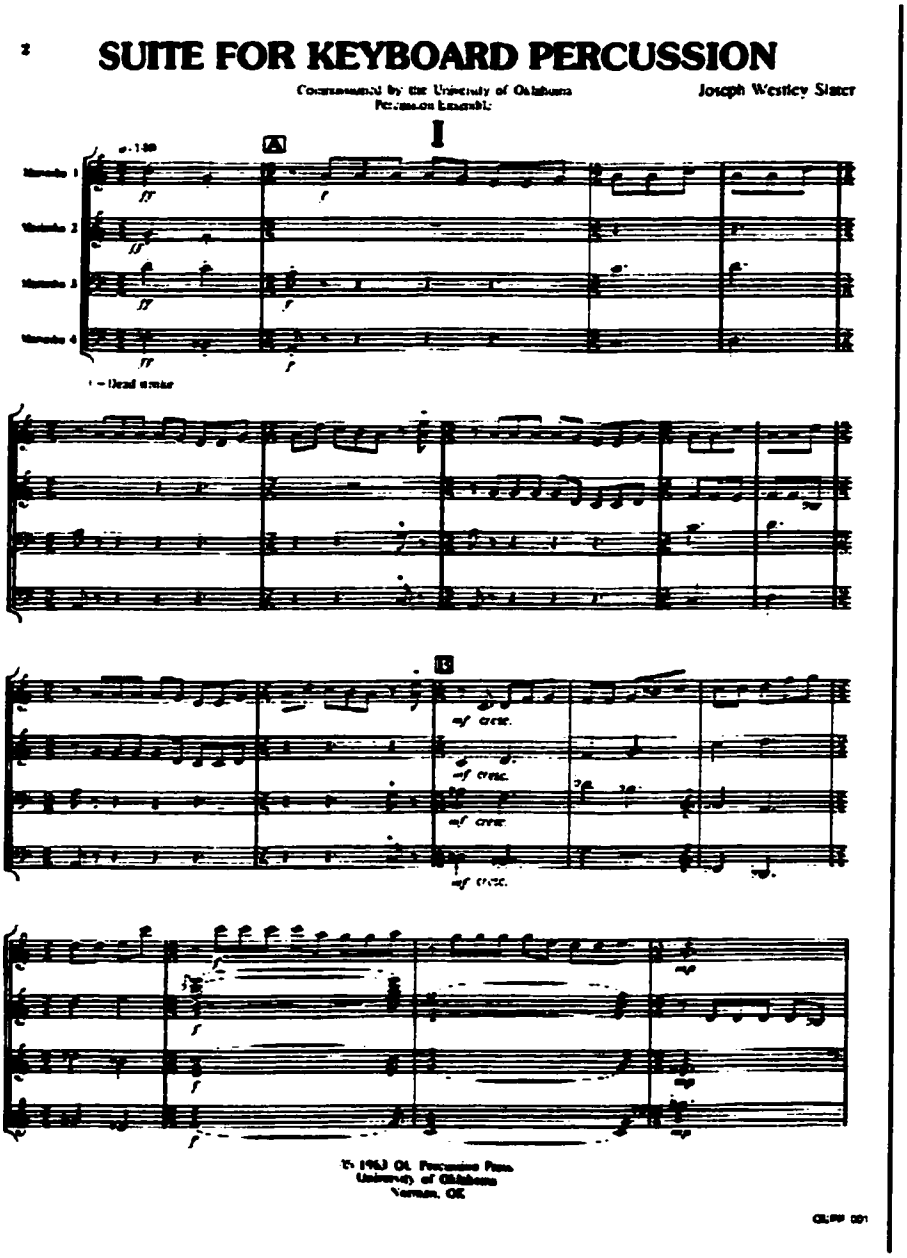

Invocations for Three Percussionists

The musical score *Invocations for Three Percussionists* (1979) by Luis Jorge González was not available for review. The composition received first-place in the 1979 Percussive Arts Society International Convention composition contest.

Percussionists

Percussionists by Daniel V. Oppenheim received first place in the 1981 Percussive Arts Society International Convention Keyboard Mallet Ensemble Composition Contest. The manuscript for four, mallet percussionists was not available for review.

Adagio from Symphony No. 3; Lasciatemi Morire; Field of the Dead; Melisande's Death

Adagio from Symphony No. 3 (1984), Lasciatemi Morire (1984), Field of the Dead (1994) and Melisande's Death (1994) were arranged by Dr. Richard C. Gipson and represent a philosophy of developing musicality and sensitivity within mallet ensembles. The transcriptions may be viewed as an extension of works similar in scope to Robert (Bob) E. Resseger's *Chorale for Marimba Quintet* (1954) and Ronald LoPresti's *Prelude and Dance* (1978). These mallet ensemble compositions and arrangements reflect a continuing need to teach musical styles and musicianship to percussionists via the mallet-oriented ensemble. In each of the four

arrangements, the musicianship required of percussionists warrants an awareness of proper mallet selection, balance, and blend of parts—traits similar to a string ensemble or woodwind choir for example.

The arrangement of Camille Saint Säens *Adagio for Strings* from Symphony No. 3 (1984) was borne out of a commitment of Dr. Richard Gipson to provide quality keyboard ensemble arrangements of the most beautiful works in classical repertoire. As an extracted excerpt from one of the best-known romantic symphonies, *Adagio* allows the ensemble to reach its most sensitive heights. The keyboard mallet ensemble scoring consists solely of wooden, tuned idiophones consisting of eight marimbists performing on four instruments with an optional bass marimba part. As previously discussed, the availability of instruments during this era was increasing at a rapid rate. However, in 1984 relatively few institutions owned bass marimbas. Four to four and one-third octave marimbas were common.

Saint-Säens' original composition is based on traditional Viennese models of the late Romantic style of the nineteenth century. In general, the work is simple and generally conservative with well-defined phrases of not more than four measures in length. Throughout the *adagio* section of the Organ Symphony—from which Dr. Gipson extracted his arrangement—Saint-Säens utilized his characteristic repeated motives and chorale melodies. Perhaps the most distinctive aspect of Saint-Säens music is the harmony. In *Adagio,* the chordal progressions are simple and direct but very rich in sonority. Moreover, the chordal qualities and simple scoring of *Adagio* translates well to the tonal colors and range of the marimba. Although the visual

appearance of the music looks easy, the musicianship required of each percussionist is very challenging. Strict adherence to mallet choice, balance, roll speed, and phrasing from the individual percussionist, as well as the ensemble as a whole, is imperative. The figure below illustrates the mallet scoring of Dr. Richard C. Gipson's arrangement of Saint-Säens' original composition.

Figure 27. Example of mallet-ensemble scoring from Saint-Säens' Symphony No. 3, *Adagio* by Richard Gipson.

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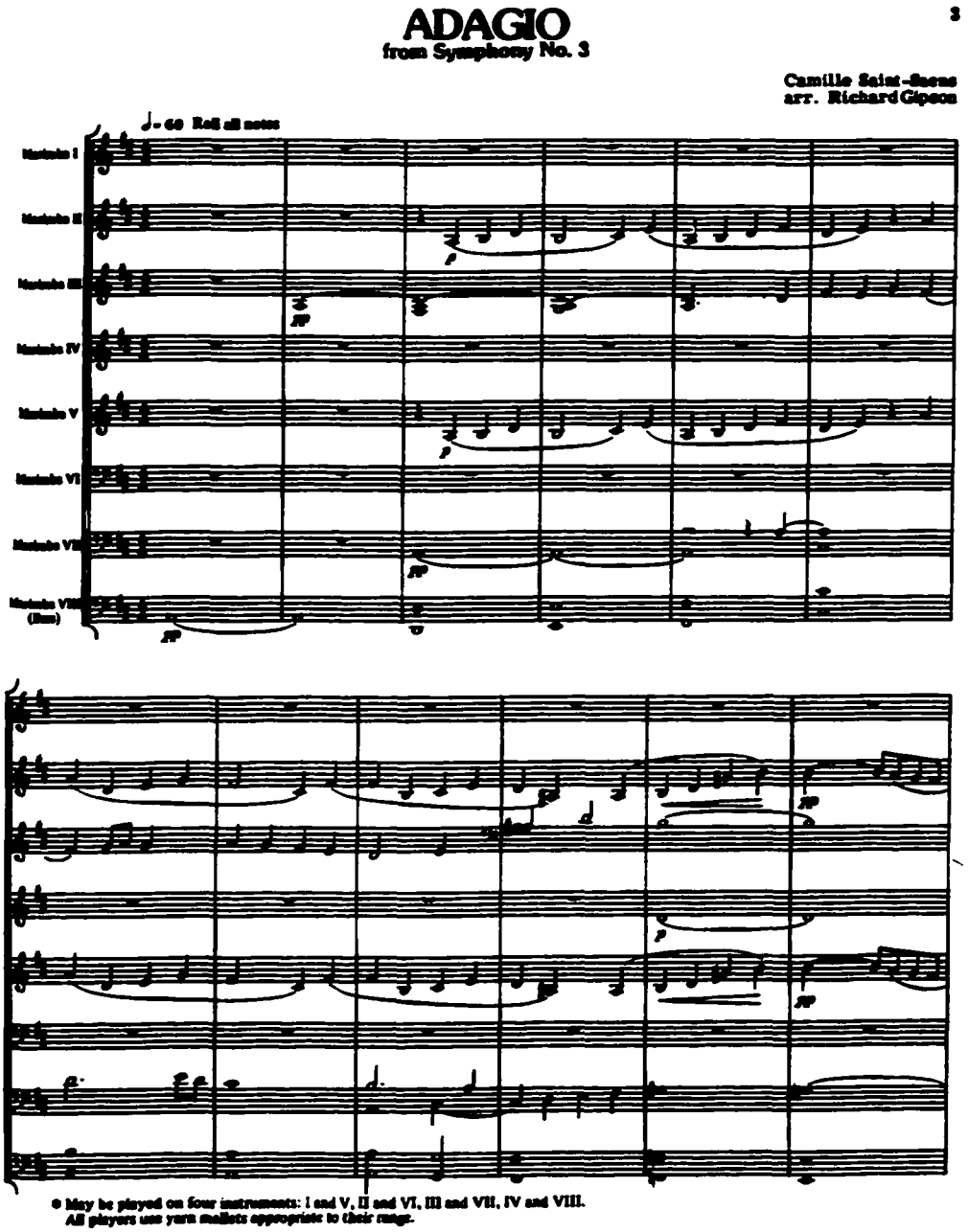

Gipson's arrangement of *Lasciatemi Morire* ("Let Me Die") is adapted from Claudio Monteverdi's (1567-1643) secular madrigal from Book 6, *Il Sesto Libro de Madrigali* (1614). Monteverdi himself adapted the madrigal from his earlier opera entitled "Arianna." *Lasciatemi Morire* therefore was influenced by Monteverdi's operatic genre of his Venetian years (considered his seconda prattica) consisting of limited contrapuntal writing combined with highly charged emotional content. Monteverdi's madrigal is ideally suited for teaching musicianship to keyboardists. The secular vocal genre offers the opportunity for percussionists to experience a combination of musical styles based on the stylistic compositional writing of late Renaissance composers with vocal styles common to the early Baroque period.

Gipson's arrangement evokes the emotional content of the Monteverdi's lament. Composed for five marimbists, the tonal colors of the marimba are well suited to the expressiveness common to vocal technique. To achieve this effect, the mallet ensemble arrangement directs the keyboardists to roll all notes. A high level of musicianship is therefore required from all marimbists. Similar to Gipson's arrangement of *Adagio,* strict adherence to mallet choice, balance, roll speed, and phrasing from the individual percussionist, as well as the ensemble as a whole, is imperative to achieve Monteverdi's intended emotion within the musical drama. Although Gipson's thirty-two measure arrangement for five marimbas appears deceptively simple, *Lasciatemi Morire* is well suited for teaching musical styles to young mallet ensembles.

Figure 28. Example of mallet-ensemble scoring from Monteverdi's *Lasciatemi Morire* by Richard Gipson.

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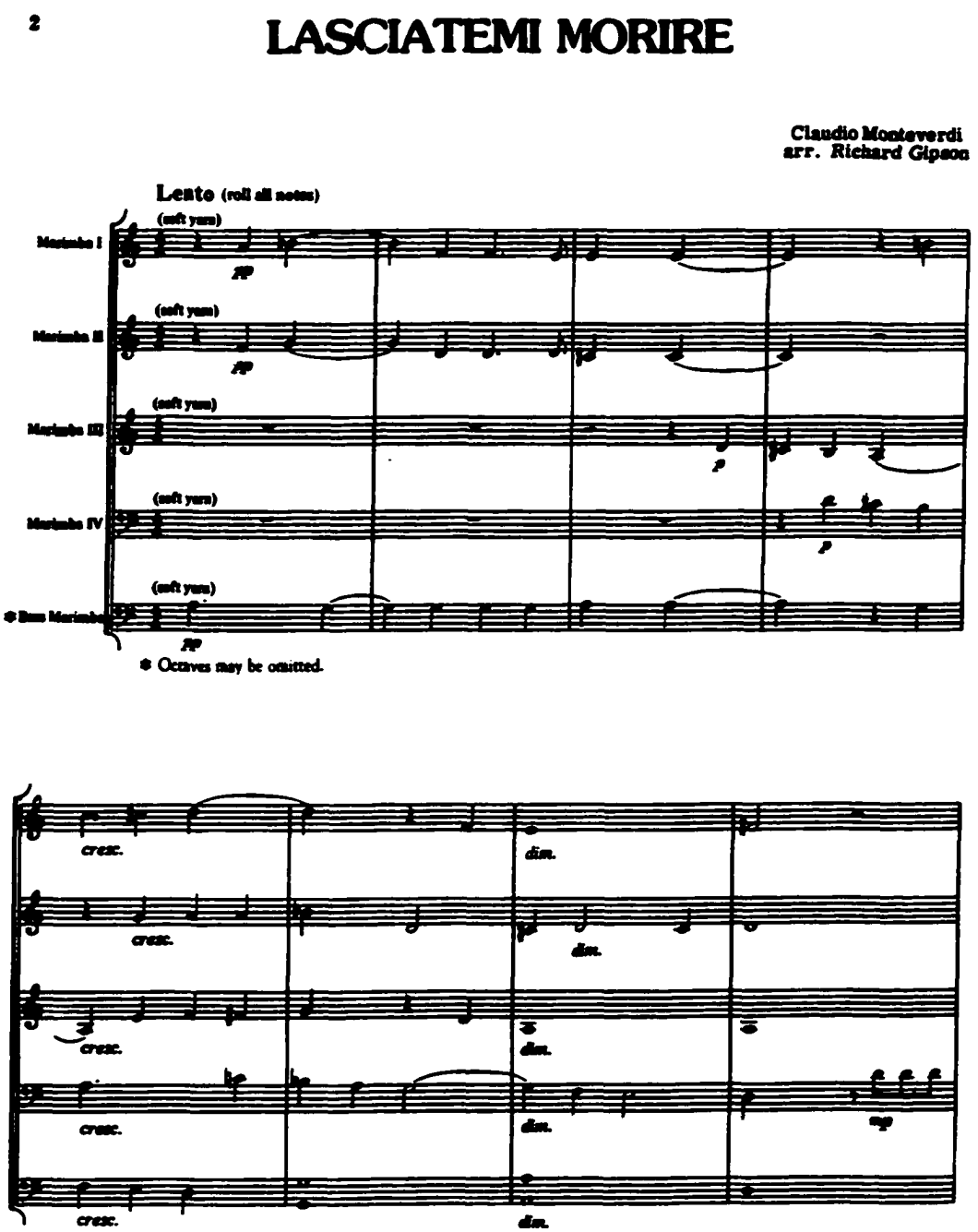

One decade later in 1994, Gipson arranged two additional compositions to continue the philosophy of developing musicality and sensitivity within mallet ensembles. The first of these, *Field of the Dead* from Serge Prokofiev's (1891-1953) "Alexander Nevsky," Op. 78 (1938-1939) was originally commissioned for the film *Alexander Nevsky* by Sergei Eisentein.

Prokofiev's *The Field of the Dead* is one of seven cantatas original to the film. The dark cantata is programmatic and emotionally charged making the work suitable for transcribing to the timbres of the mallet ensemble.

Prokofiev's work is scored for mezzo-soprano, orchestra, and chorus. In place of the mezzo-soprano, Gipson substituted the similar timbre of the vibraphone while distributing the other instrumental voicing between marimbas and a bass marimba. While Gipson's arrangement may be viewed as an extension of *Adagio* and *Lasciatemi Morire, Field of the Dead* possesses a greater degree of intermotivic musical lines between voices thus requiring a higher degree of musical maturity from each individual keyboardist. By 1994, the number of keyboardists utilized in a mallet ensemble has expanded. This trend concedes Scott Cameron's assessment regarding the expansion of percussion ensemble size after 1984.

Figure 29. Example of mallet-ensemble scoring from Prokofiev's *Field of the Dead* by Richard Gipson.

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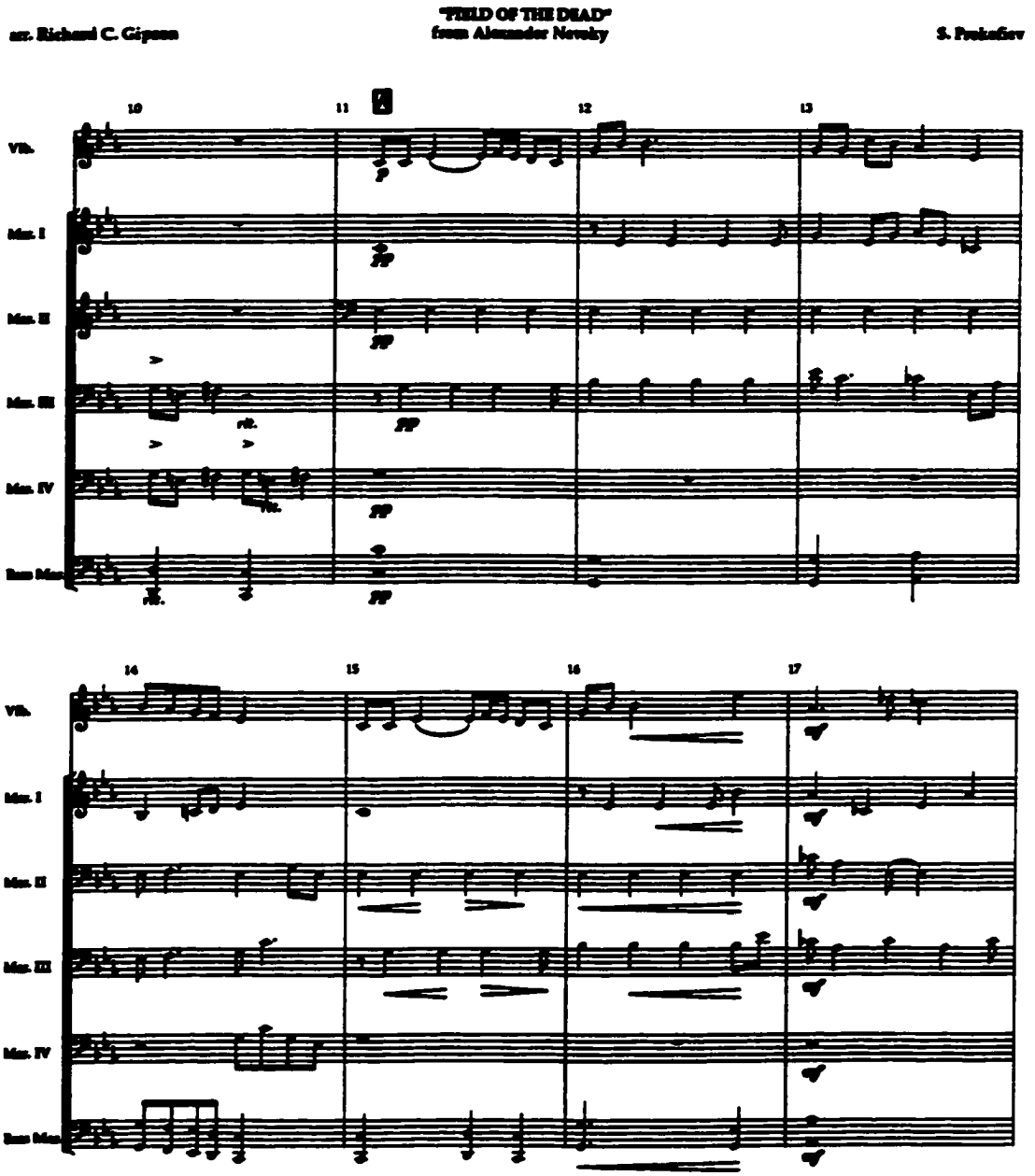

Cameron's thesis regarding increased size of percussion ensemble is perhaps even more apparent in Gipson's arrangement of Jean Sibelius' (1865-1957) *Melisande's Death* from the 1905 production of Maeterlinck's "Pelléas et Mélisande," Op. 46. Gipson's arrangement ideally captures Sibelius' passionate and sorrowful music. The mallet ensemble composition is scored for eight keyboard performers consisting of marimba choir, bass marimba, and vibraphone.

Melisande's Death is the final movement of Sibelius' eight-movement tone poem (a composition that provides a narrative). However, the composition is a complete orchestral piece in itself. Gipson's overall scoring of the tone poem evokes the programmatic title through several compositional techniques. First, the use of dark timbres and tessituras are utilized within the marimba voicing. The overall key scheme of d minor is conducive to the dark qualities of the marimba while taking advantage of the lowest octave and notes of the bass marimba. In addition, the work calls for each keyboardist to utilize two-mallet technique. This compositional technique is conducive with Sibelius' linear contrapuntal practice (also found in *Field of the Dead*) of using conjunct motion of primarily major seconds between musical voices. The scoring therefore is well suited for keyboard technique. Sibelius' *Melisande's Death* provides an opportunity for mallet percussionists to experience the modern classicism style of the early twentieth century (1905 to 1911).

Example of mallet-ensemble scoring from Sibelius' *Melisande's Death* by Richard Gipson.

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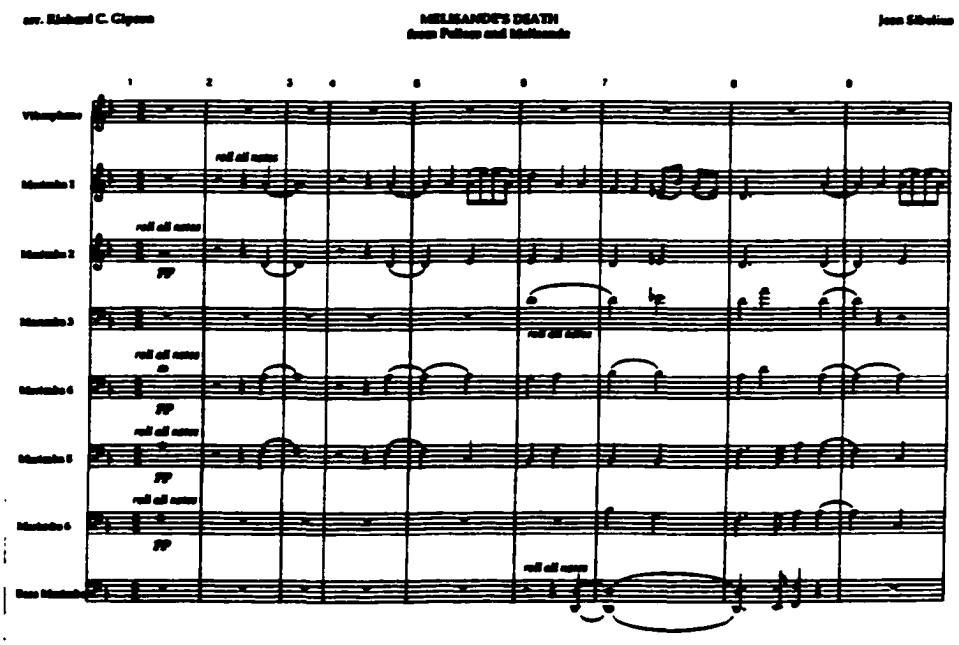

Dr. Richard C. Gipson's quadrivium of arrangements represents a philosophy of developing musicality and sensitivity within mallet ensembles. Furthermore, the works utilized was borne out of a commitment of Dr. Gipson to provide quality keyboard ensemble arrangements of the most beautiful works in classical repertoire. The first two arrangements, *Adagio* and *Lasciatemi Morire* were composed during a time that most pedagogues tout as limited development of quality mallet-oriented literature (i.e. prior to 1987). In contrast, *Field of the Dead* and *Melisande's Death* were composed one decade later (1994) at a time when quality literature for the large mallet-oriented ensemble medium was beginning to

flourish. Although Gipson's arrangements are not original or lengthy, the compositions reflect a pivotal point in the development of mallet ensemble literature. In particular, the arrangements provided awareness for a continuing need to teach musical styles and musicianship to percussionists while calling for a need in original literature via the mallet-oriented ensemble.

Diabolic Variations

The University Of Oklahoma Percussion Ensemble commissioned *Diabolic Variations*, Op. 25 from composer Raymond Helble in 1985 (published in 1986). Under the direction of the Dr. Richard C. Gipson, the mallet-ensemble composition for nine mallet keyboardists and timpanist received its first performance during the same year at the Percussive Arts Society International Convention held in Universal City, California. Since its premiere, *Diabolic Variations* has become one of the more popular compositions for mallet-oriented ensemble having been performed at the 1990, 1991, 1992, and 1998 Percussive Arts Society International Conventions. In its first decade, *Diabolic Variations* received eleven performances by major universities as reported in refereed journals such as *Percussive Notes.*[244] The work has garnered additional unnoted performances at the local, state, and regional levels.

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[244] Cameron, 79-80. Interested readers should consult Cameron's thesis for additional analyses of percussion ensemble and mallet ensemble literature: "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. diss., The University of Oklahoma, 1976).

At the time of its premiere, *Diabolic Variations* was considered "state -of-the-art" in both percussion sonority and virtuosity illustrating new potentialities for the medium.[245] In short, Helble's mallet ensemble composition was a stark contrast to previous works that utilized traditional tonalities—such as Thomas Gauger's *Portico* (1983). Dr. Lance Drege summarized the importance of the composition to the overall development of mallet-ensemble literature:

> *Diabolic Variations* is certainly a benchmark piece in terms of quality of writing for the instrument and level of expectation from each performer. The top three marimba parts are soloistic in every essence of what is demanding for a solo piece.[246]

Indeed, *Diabolic Variations* quickly became a sophisticated and popular composition for the mallet-ensemble medium requiring the utmost technical and musical ability from all players. The work requires each keyboardist to possess a high level of technical ability and musicianship (mostly two-mallet and some four-mallet technique). Subsequently, the composition elevated the technique and performance level of keyboard percussionists. Dr. Drege recalled:

> There were not probably that many colleges that could play that piece [in 1985]. In the last five years, I have seen several high schools play *Diabolic Variations*. The same holds true for *Crown of Thorns*. Getting back to *Diabolic Variations*, when we played that we had senior and graduate students playing the top three marimba parts. In talking to colleagues since then,

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[245] Raymond Helble, "Diabolic Variations," jacket notes in *Laser Woodcuts* by *Soundstroke* (New York: Second Hearing Ltd., 1986; GS 9008).

[246] Lance Drege of Norman, Oklahoma, interview by author, October 17, 2002, Norman, Oklahoma, tape recording, The University of Oklahoma Catlett Music Center, Norman, Oklahoma.

other programs around the United States are having freshmen and sophomores play Marimba I-III parts.[247]

Diabolic Variations also expanded the potentialities and perceptions of some non-traditional tuned idiophones such as crotales by composing virtuoso passages. Instruments such as chimes and crotales historically have been viewed as instruments dedicated for color or punctuation. In addition, the use of timpani as both a melodic and supportive voice within the ensemble was also unique to the composition. Timpani are generally considered membranophones. However, the compositional writing places the instrument on the cusp between a supportive, harmonic role along with limited melodic content.

Diabolic Variations is scored for the following instrumental choirs:

Metal tuned idiophones	Player I	Crotales
	Player II	Bells
	Player III	Vibraphone
	Player IV	Chimes
Wooden tuned idiophone	Player V	Xylophone
Wooden tuned idiophone ("marimba choir")	Player VI	Marimba I
	Player VII	Marimba II
	Player VIII	Marimba III
	Player IX	Bass Marimba
Tuned membranophones	Player X	Timpani

Overall, Helble expertly weaves the tonal colors of the metal tuned idiophones with that of the wooden tuned idiophones based on a set of ground-bass variations (approximately ten measures for each variation). More specifically, "Helble

[247] Ibid.

expertly blends individual harmonic, melodic, and tonal colors throughout the ensemble yielding intricate linear and harmonic counterpoint with contrasting homophonic passages."[248] Musical phrases therefore are obscured and consist of elisions (overlapping phrases) between phrases. In contrast, other phrases clearly are defined by the use of authentic cadences. Much like the obscuring of phrases and harmonies, the tonal center of a minor is obscured frequently by chromaticism within the variations.[249]

The theme of the composition is presented in the first ten measures as a chorale-like melody and is marked *tempo guisto* (Excerpt 1). Helble's scoring sets the tone for the overall mood of the mallet ensemble by composing the ground-bass pattern exclusively for unison marimba choir. Moreover, he sets the ground-bass subject in the lower range of the marimba choir thus creating an ominous but hauntingly beautiful melody. Subtle shifts in dynamic contrasts at the pianissimo level add to the suspenseful foreshadowing of musical events.

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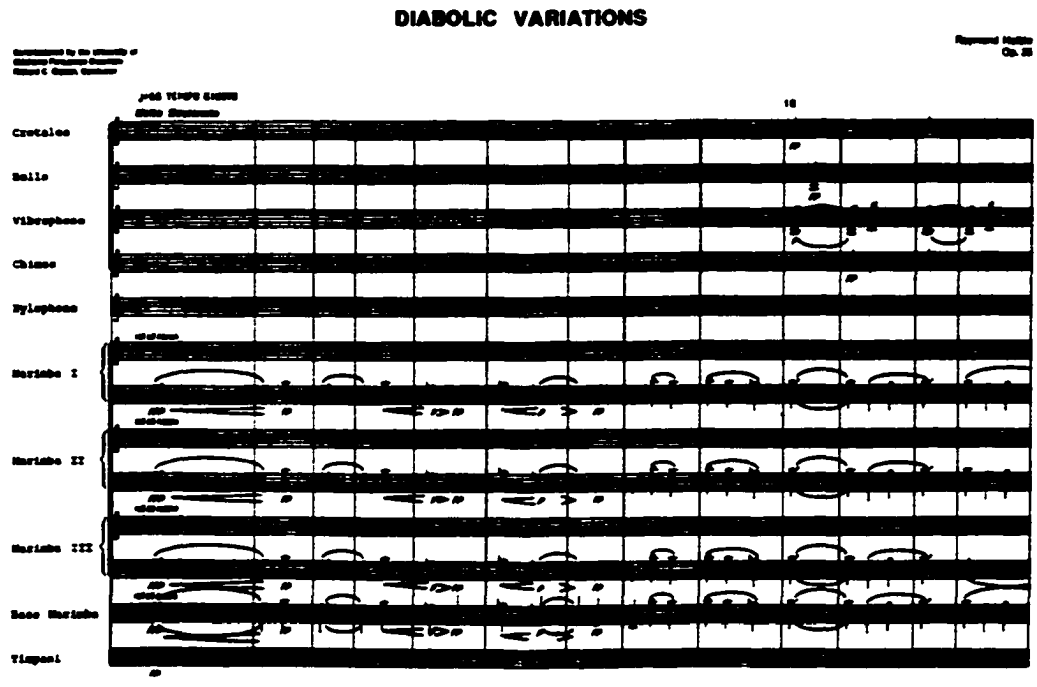
[248] Raymond Helble, "Diabolic Variations," program notes by Michael Rogers (Norman, Oklahoma: Oklahoma University Percussion Press, 1985), no page number indicated.

[249] Ibid.

Excerpt 1.



The first variation of the ground-bass theme is presented in measures ten through nineteen. The theme is passed to the choir comprised of the metal tuned idiophones (crotales, bells, and vibraphone). Throughout the first variation, the crotales and vibes present the melodic material doubled in the first marimba part. The variation retains the quiet simplicity of the homophonic texture.

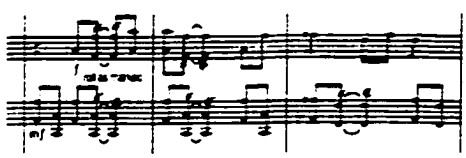
The introduction of sixteenth-note rhythms marks the beginning of variation II (measures 20 through 28). The section hints at an increase in linear and vertical counterpoint. Primarily, the marimba choir provides the melodic content with

counterpoint stated between the crotales and vibraphone. Helble begins to divide the individual voices within the ensemble creating a polyphonic texture. He further expands the tessitura for each instrument to four-octave part writing across the ensemble. The section also demonstrates a break from linear diatonic writing common to compositions from earlier eras of development.

In the third variation (measures 29 through 39), Helble expertly weaves melodic material between the crotales, vibraphone, and marimba I parts thus creating a polyphonic texture. The remaining marimbists and timpani player provide counterpoint and harmonic support. The section demonstrates Helble's ability to combine seamlessly the varying tonal colors from wood and metal tuned idiophones.

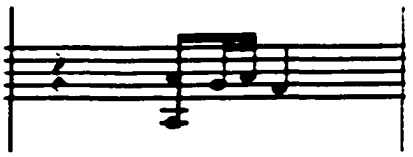
The increase in tonal color is carried through variation IV beginning at measure 40. The section is marked by an increase in texture, tempo, and rhythmic activity. Most notably, Helble composed a two-note motive presented in successive one-beat entries building texture throughout the ensemble from the bass-marimba register through the crotale register. The two-note motive—labeled motive "A" is the first of seven melodic motives used throughout *Diabolic Variations* (Excerpt 2).

Excerpt 2.



Helble's technique of layering voices flourishes into a complex polyphonic and contrapuntal texture that sustains the remainder of the variation. A musical elision occurs at the end of variation IV blurring the compositional boundaries of variation V (measures 51 through 61). The beginning of the variation V presents the second motive, "B" (Excerpt 3).

Excerpt 3.

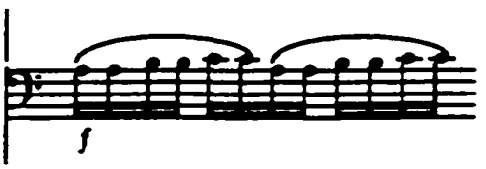


In variation VI (measures 62 through 73), Helble complements the bell melody with a marimba countermelody. The countermelody in the marimba choir is further divided into two parts. First, a steady stream of sixteenth notes is shared principally between the first, second, and fourth marimbists. Secondly, the third marimbist doubles the bell melody in octaves. Helble is careful to dictate the exact phrasing and length of notes desired. By the end of the variation, Helble returns to full ensemble complement with countermelodies and passing of motive "B" between instrumental colors. A delay in strong harmonic cadence is avoided at the beginning of the variation VII with accented passing tones.

The beginning of variation VII (measures 74 through 85) is marked with a slight tempo increase of seventy-six beats-per-minute. The variation begins with new melodic content. Motive "C" (Excerpt 4) is comprised of a sixteenth-note melodic pattern over 1½ beats thus creating a hemiola effect. The variation ends on

a strong cadence in a minor (beat 1, measure 85), the key of the ensemble. Throughout the work, Helble consistently weaves the tonal colors into a kaleidoscopic fabric. The interlude section (measures 86-91) introduces a new motive, "D" (Excerpt 5) against a fugue-like form of subject and answer divided between three voices within the ensemble. The texture is thinner but quickly builds to full ensemble again at the beginning of variation VIII (measures 92 through 99). Helble continues his exploration of tonal colors to evoke moods. In variation VIII, he creates a dark ambience by incorporating the key of d minor and dividing the melodic content between the chimes and bass marimba—the bass voices of each choir.

Excerpt 4.



Excerpt 5.



The hemiola effects begun in variation VII are continued in variation IX (measures 100-110) by grouping melodic figures in groups of three ascending sixteenth notes. The effect is further reinforced by the inclusion of both

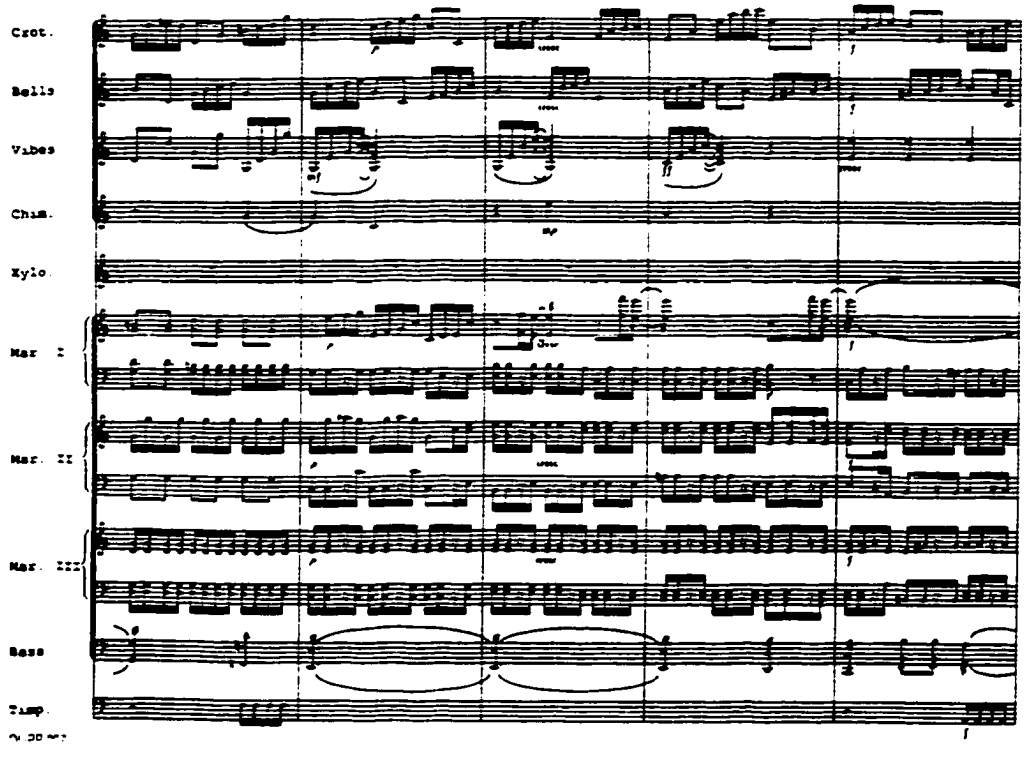
synchronized and displaced, syncopated accompaniment figures that repeat throughout the ensemble. The overall scoring demonstrates Helble's continued technique of creatively combining linear and vertical scoring principles. Throughout, the vertical scoring of *Diabolic Variations*, and especially variation VII, acts as an antithesis to measure 233 when the entire ensemble eventually aligns in a *tutti* rhythmic figure. Variation IX becomes denser as syncopations and thirty-second notes are incorporated within the polyphonic scoring. A further sense of displacement is felt as the metallic tuned idiophones dominate with declamatory syncopations (measure 104).

Variation X (measures 111 through 126) retains the implied sixteenth-note accompaniment figure implied in the background voicing of variation IX becomes more prominent in variation X (measures 111 through 126). Helble further brings the background voicing out of the texture by scoring for double-stops (striking two notes simultaneously in a vertical scoring technique) in both hands of the second and third marimbists marking the first occurrence of four-mallet technique required of the keyboardists. The background texture is outlined by double-stops in the bass marimba voicing. Against this background, Helble scored another type of hemiola rhythm incorporated between the melodic voices performing sextuplet rhythmic figures (marimba I and vibraphone) against sixteenth-note countermelodies (crotales and bells) thus creating a 6:4 rhythmic feel. Helble further enhanced the scoring by staggering entrances between melodic voices thus exploiting the overtone series and registers of the instrumental combinations from low to high. The sextuplet figures

wane exposing the sixteenth-note figures as the primary rhythm for the melody and harmony for the latter part of variation X.

Variation XI (measures 122-126) demonstrates Helble's display of virtuosic technique. Evident throughout the voices, Helble incorporates difficult, four-mallet technique in the marimba choir. Difficult melodic content in the crotale part was also uncommon for the period written (Excerpt 6).

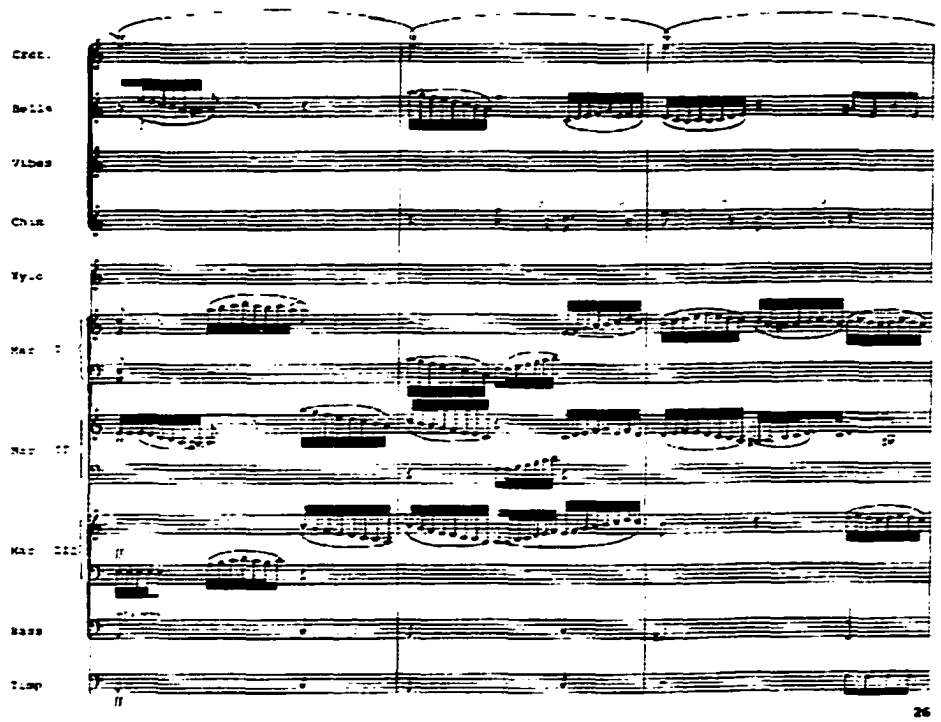
Excerpt 6.

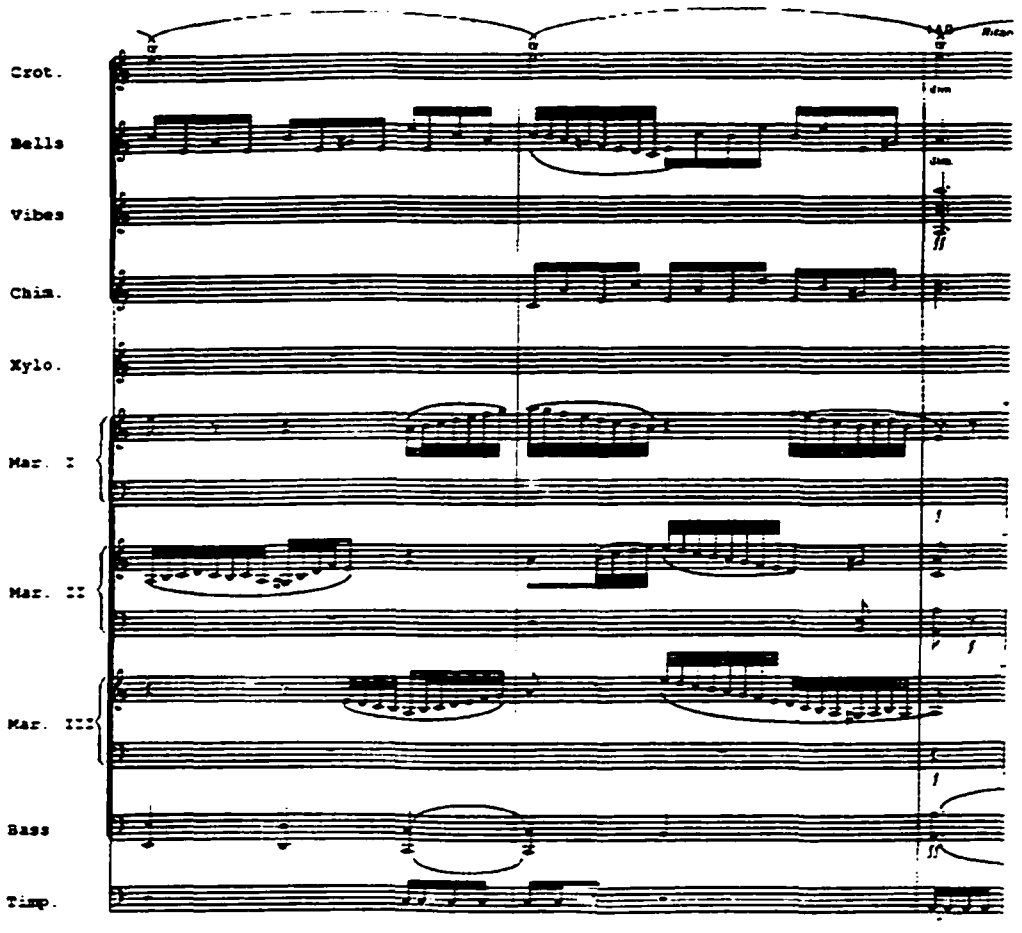


The virtuoso technique is continued into variation XI (measures 127-139) with a change of mood. Marked *agitato e furioso,* the syncopated sixteenth-note ostinato in variation X becomes the basis for new melodic material that evolves into

alternating monophonic voicing utilizing thirty-second notes (Excerpt 7). The five-measure flurry of rhythm ends on a strong a minor cadence.

Excerpt 7.



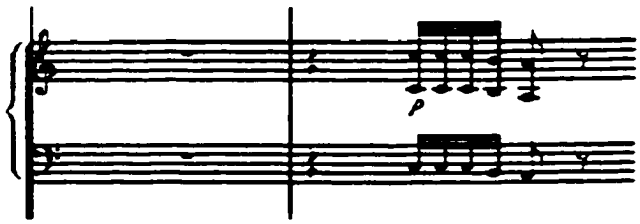


The following two variations, XII (measures 140-148) and XIII (measures 149-154), provide a reprieve from the virtuosic display of previous variations. Helble returns to the subdued restatement of the first theme (measures 1 through 9) with a different treatment. The rolled, chorale-like section is extended from the previous variation but is accompanied by a pedal-tone e-flat trill in the crotale part composed against descending half-step harmonic progressions in the marimba choir that enhances the haunting mood. The effect is further enhanced by isolated sixteenth-note figures in the timpani part. Helble expertly transitions to variation XIII with a melodic and harmonic cadential figure that unfolds with a linear

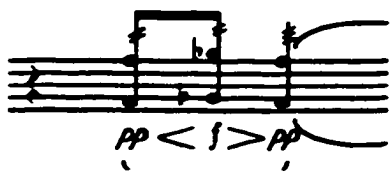
dominant-tonic cadence to a minor in the crotale and vibraphone parts (measure 148 and 149).

The slow reprieve section of music from variation XII to variation XVI slowly builds in tension to the conclusion of the work. Variation XIV (measures 155-183) acts as an extended variation in a minor harmony focusing primarily on the lower range of the marimba choir with short melodic motives and color from chimes and bells (metal tuned idiophones). After a reference to theme "A," Helble composed a variation of the motive (measure 161, Excerpt 8). Throughout the section beginning at measure 140, the texture begins sparsely and slowly builds. Compositional techniques such as rolling on stagnant pedal tones, rising *glissandi*, isolated sixteenth notes in the timpani voice, and alternating entries of motive "E" add to the ominous mood while providing tension and foreshadowing of events (Excerpt 9). Additional tension is provided from the metal tuned idiophone choir beginning with incessant virtuosic sextuplet rhythms that morph into thirty-second notes. The dense melodic figure passes the melodic figure from the bells to the vibraphone providing yet another tonal color shift. Interestingly, Helble reserved the tonal color of the xylophone until measure 159. Upon its entrance, the function of the xylophone is to extend the range of the wood tuned idiophones. Helble orchestrated the xylophonist to roll and trill on a pedal-tone a. In terms of harmony, a shift in tonal color to d major surfaces in the marimba choir (measure 167). The variation ends with an authentic cadence in measures 180-181 with an additional modal shift from a major to a minor.

Excerpt 8.



Excerpt 9.

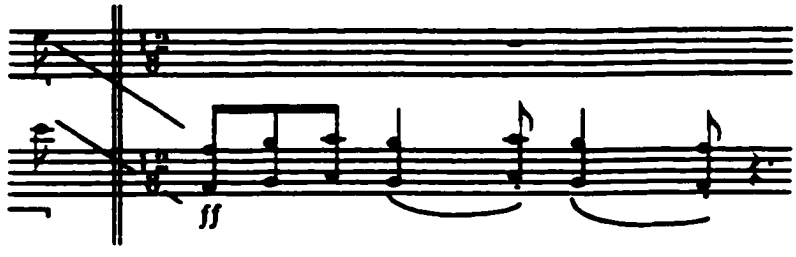


Helble continued the compositional technique of seamlessly combining sonorities between metal and wood tuned idiophones in the last variation before the final section (measures 184 through 207). Helble begins variation XV with a chorale-like section based on motive "A." The melodic content is divided between the vibraphone and the marimba choir with an accompanying ostinato in the bells, crotales, and vibes (measures 184 through 199). The timpanist and xylophonist add to the rhythmic drive with isolated—and often disjunct—sixteenth note rhythmic figures. The variation rhythmically builds to a dominant pedal in the wooden tuned idiophones. Helble adds to the harmonic tension in the timpani part with an increase in rhythmic tension. In essence, the compositional technique combines motive "E" in the marimba choir against triplet rhythms in the timpani part.

Measure 200 marks the final push to the last section of music with another hemiola effect between the marimba choir and timpanist. While the marimbists alternate the two-note motive "E," the timpani is scored in triplet figures in preparation for the meter change to 12/8 (measures 200 through 207). The churning toward the concluding section of *Diabolic Variations* is sustained with the addition of a dominant pedal before a firm harmonic cadence on a minor.

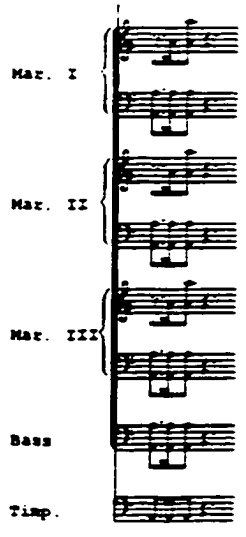
Variation XVI (measures 208 through 212) begins the final section of *Diabolic Variations.* The variation alternates between the meters of 12/8 and 9/8 with a new motive, "F" (Excerpt 10) that also begins variations XVII (measures 213 through 222) and XVIII (measures 223 through 226). In variation XVI, Helble composed a polyphonic voicing between the xylophone, bells, crotales, and marimba choir. The role of the xylophone increases between measures 214 to the end doubling the virtuoso melodic content of the first marimbist. The rhythmic density builds to *tutti* sixteenth-note rhythms across the ensemble before abruptly stopping for a one-measure timpani and chime *soli* transition (measure 226) leading to the next variation.

Excerpt 10.



The final variation (measures 227 through 246) is a contrasting variation with softer dynamics. The main melodic figures are presented in the metal tuned idiophone choir while the marimba choir provides harmonic support and countermelodies. The roles of the voices change quite frequently however. As the linear and vertical orchestration build toward the end, a *tutti* call-and-answer section (measure 233) evolves between the marimba choir and the metal tuned idiophone choir. The melodic content generated rhythmically overlaps until measure 244 when the marimba choir concludes the composition with a strong sense of rhythmic unity based on motive "G" (Excerpt 11). In the final measure, Helble incorporated another hemiola effect by aligning alternating eighth notes and eighth-note rests creating a sense of 2/8 meter. The vertical scoring of the hemiola propels the composition to its conclusion against a dominant-tonic cadence in A minor.

Excerpt 11.



Duo Chopinesque

The University of Oklahoma Percussion Orchestra commissioned *Duo Chopinesque* (1986) from composer Michael Hennagin (1936-1993). The composition received its premiere performance on November 15, 1985 at the Percussive Arts Society International Convention in Universal City, California. In its inception, the composition is based on Chopin's E minor keyboard prelude (Op. 28, No. 4) but is not a literal arrangement of transcription of the composer's work. Rather, *Duo Chopinesque* is a "total recomposition and recasting of the structural underpinnings and dramatic shape of the original."[250] In his thesis, Scott Cameron expounds upon Hennagin's overall recasting of Chopin's original composition.

> [Frédéric Chopin took much of the motivic and thematic material in *Duo Chopinesque* from the Prelude in E Minor, Op. 28, No. 4.] *Duo Chopinesque* is a conflict between two seemingly incompatible worlds. In one world, consonance, triadic harmony, [sic] and long and lyrical melodies predominate, while a complex rhythmic language, dissonance, atonality, disjunct melodic lines, and an impersonal abrasiveness characterize the other, distinctly twentieth-century world.[251]

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[250] Michael Rogers, Program notes, University of Oklahoma Percussion Orchestra, Performance Program, New York, New York: Merkin concert Hall, February 26, 2001, s.v. "Duo Chopinesque."

[251] Cameron, 109-110. Regarding [*sic*] interjection, the present writer dissents to an alternate analysis that describes Chopin's composition as a consonant stream of unresolved seventh and ninth chords commonly referred to as "non-functional" chords. Interested readers should consult Cameron's thesis for additional analyses of percussion ensemble and mallet ensemble literature: "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. diss., The University of Oklahoma, 1976).

The original prelude is heard in its entirety within the mallet ensemble but is transformed throughout the ten-minute, twenty-seven second recasting with new harmonic and rhythmic language.

The tonal colors of *Duo Chopinesque* are derived from the following instrumentation:

Percussion I	Orchestra Bells, Temple Blocks, Piccolo Snare Drum
Percussion II	Chimes, Crotales, Medium Suspended Cymbal, 2 Wood Blocks, Tom-tom
Percussion III	Xylophone, Small Suspended Cymbal, Small Brass Wind Chimes, Tambourine, Bass Drum (shared with Player VI)
Percussion IV	Vibraphone, Cowbell
Percussion V	Vibraphone, 6 Concert Tom Toms, 2 Brake drums, Claves
Percussion VI	Marimba, Bass Drum (shared with Player III)
Percussion VII	Marimba, Ratchet
Percussion VIII	Marimba
Percussion IX	Bass Marimba, Large Suspended Cymbal, Small Gong, Bongos
Percussion X	Timpani (4), Snare Drum, Tam-tam, Medium Suspended Cymbal, Glass Wind Chimes

At first glance, the composition would appear to be better suited for the percussion ensemble genre. However, the composition relies upon melodic and harmonic content as the main compositional impetus with rhythmic manipulation serving as

embellishment. Dr. Lance Drege summarized the original intent of the commission project:

> ...For the most part [the OUPP commissioned compositions] were all commissioned with the idea that they are mallet-oriented—composed for at least 75% mallet keyboard instruments [tuned idiophones]. It does not mean that they had to be though. Many composers felt like they needed a percussion section of two, three, or four non-mallet percussionists. Some utilized percussion with all the players. If you look at Hennagin's *Duo Chopinesque*, there are several instrumentalists that are playing mallet keyboard percussion instruments, and eight measures later they are playing percussion instruments of some sort—woodblock, temple block, snare drum, etc.[252]

The composition represents a movement toward the development of the percussion orchestra medium. On many levels, Michael Hennagin's recasting of Chopin's prelude has become a benchmark composition in the development of mallet-oriented literature.

Duo Chopinesque begins with a solitary statement of Chopin's rising octave melodic figure that serves as the germ motive or motive "A" (Excerpt 12) for the entire composition. Instead of proceeding with the original material of the prelude, Hennagin interrupts the flow with contrasting material provided by a menagerie of tuned and non-tuned idiophones. The ensuing contrasting material is presented in the form of interconnected rhythmic manipulations that creates a dense linear flow comprised of sextuplets and thirty-second notes.

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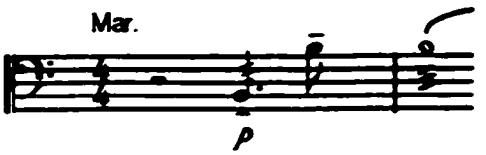
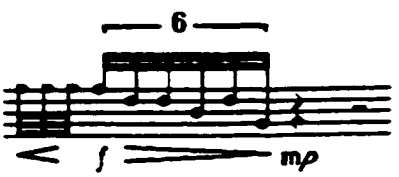
[252] Lance Drege of Norman, Oklahoma, interview by author, October 17, 2002, Norman, Oklahoma, tape recording, The University of Oklahoma Catlett Music Center, Norman, Oklahoma.

Excerpt 12.



After a reprieve via a grand pause, the composition attempts to regenerate the germ motive only to be immediately interrupted once again with similar rhythmic manipulations. Throughout the composition, Hennagin reuses the rhythmic motive consisting of a sextuplet figure or motive "B" (Excerpt 13) to interrupt the germ motive generally in the tom toms and woodblock parts—usually in response to Chopin's melodic motive.

Excerpt 13.

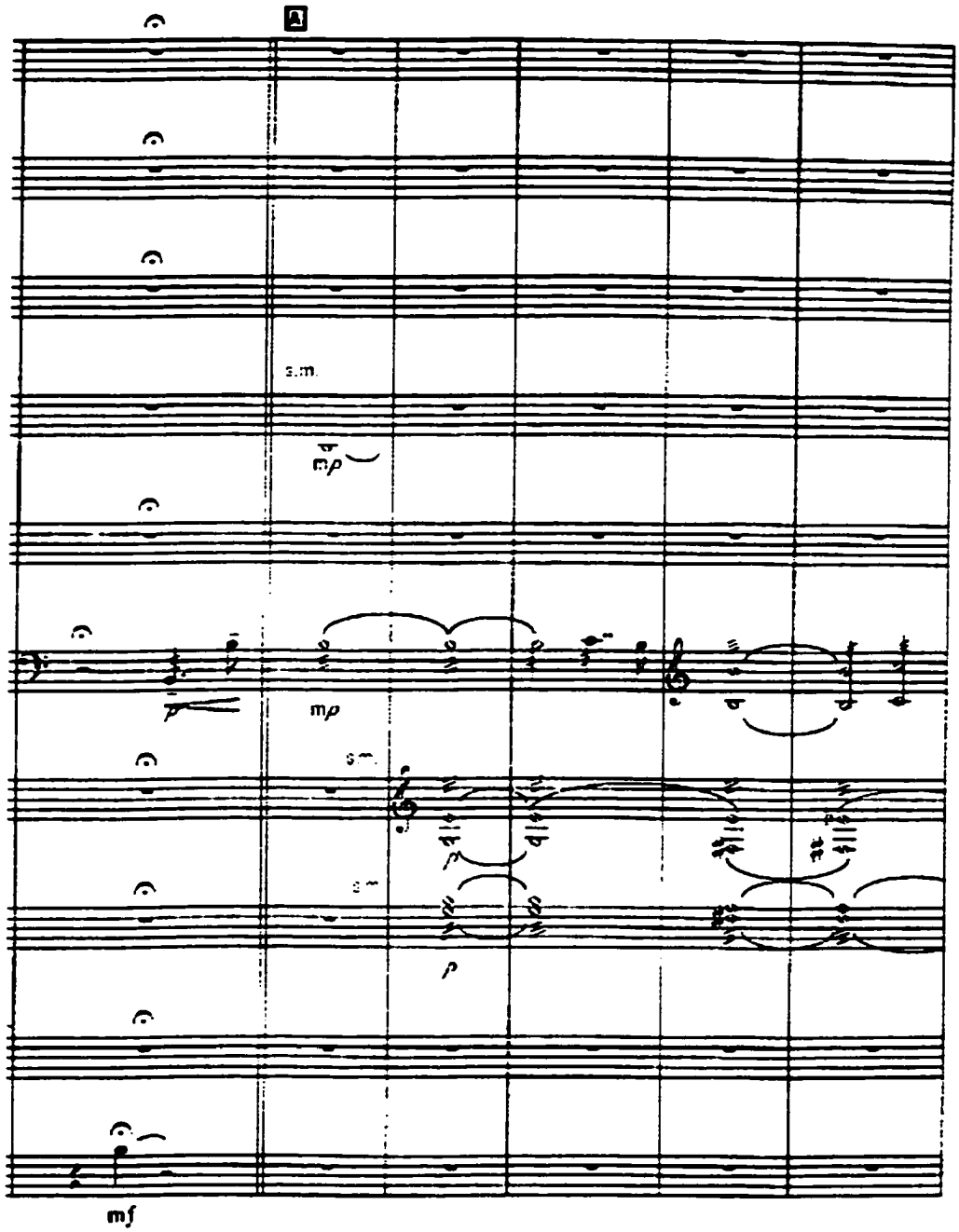


Before the end of the second phrase (measure 21), the melodic motive presented in the marimba succumbs to the complex rhythmic language of the non-tuned idiophones. In addition, the new melodic material adopts a related, but atonal harmonic language. Hennagin skillfully adapts pitch material in the form of two tone rows for the composition. One row consists of ten notes while the other consists of nine notes with several transpositions of rows presented throughout the

composition. The rows are derived from the right hand melodic line of the piano prelude.

The theme begins again at letter A (measure 25, Excerpt 14) successfully presenting the first six measures of Chopin's prelude before being interrupted by

Excerpt 14.


A
s.m.
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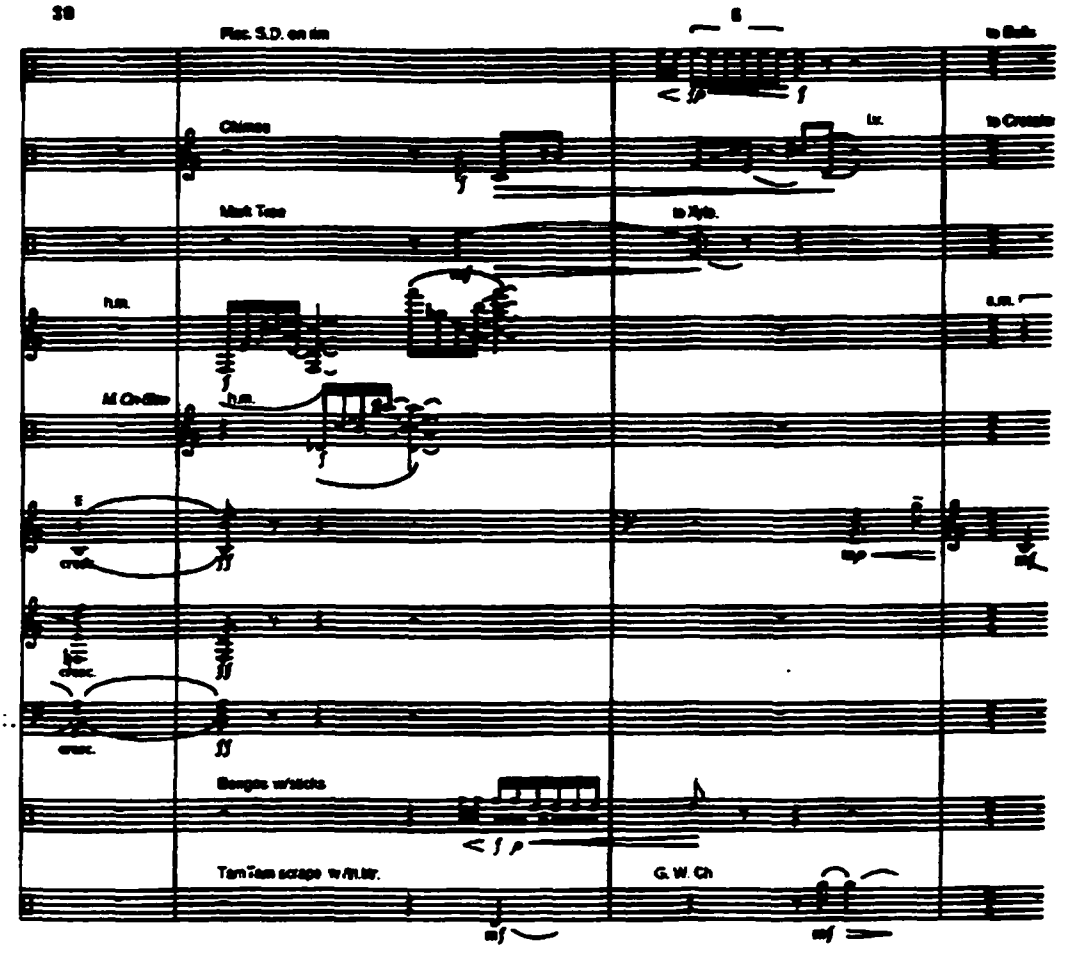
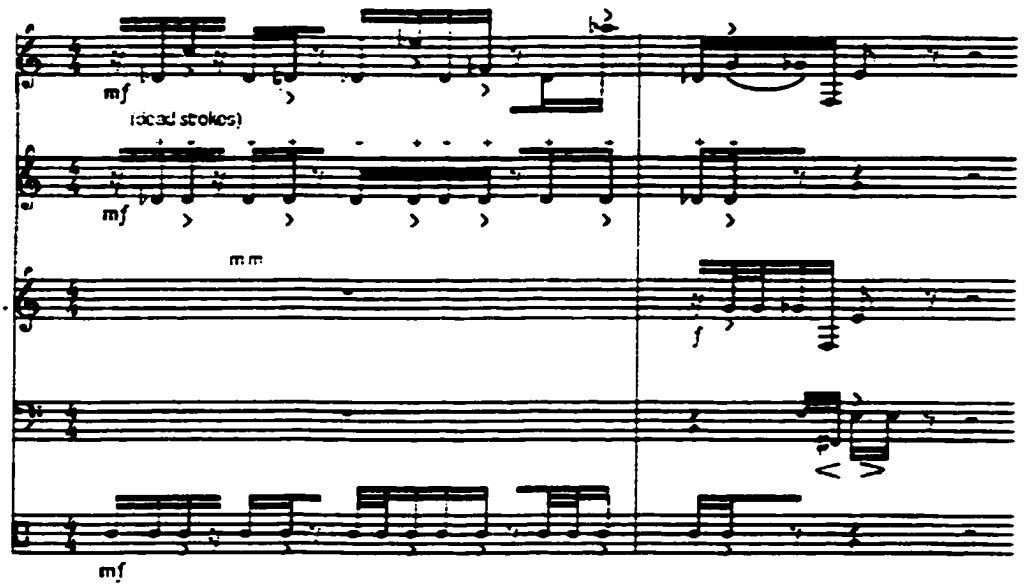


rhythmic and harmonic manipulation. The following phrase (measures 33 through 44) repeats similar melodic and rhythmic content before presenting motive "C" (measure 45, letter B). In this section, Hennagin contrasts the fluid movement of the original prelude's melodic material with disjunct and syncopated rhythmic manipulations that are supported by the snare drum part (Excerpt 15).

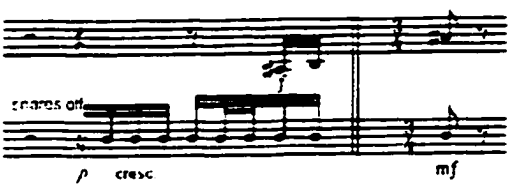
Excerpt 15.



The strong rhythmic motive "C" is interrupted by thinly scored and unrelated melodic material presented in the metal tuned idiophones. The dichotomy of styles and tonal colors yields to a continuance of Chopin's original prelude (measure 9). The fourth motive, "D," briefly functions as melodic material before degenerating.

Hennagin presents an original three-note motive, "E," (letter C, measure 63, Excerpt 16) in the bass marimba with rhythmic support from the snare drum player.

Excerpt 16.

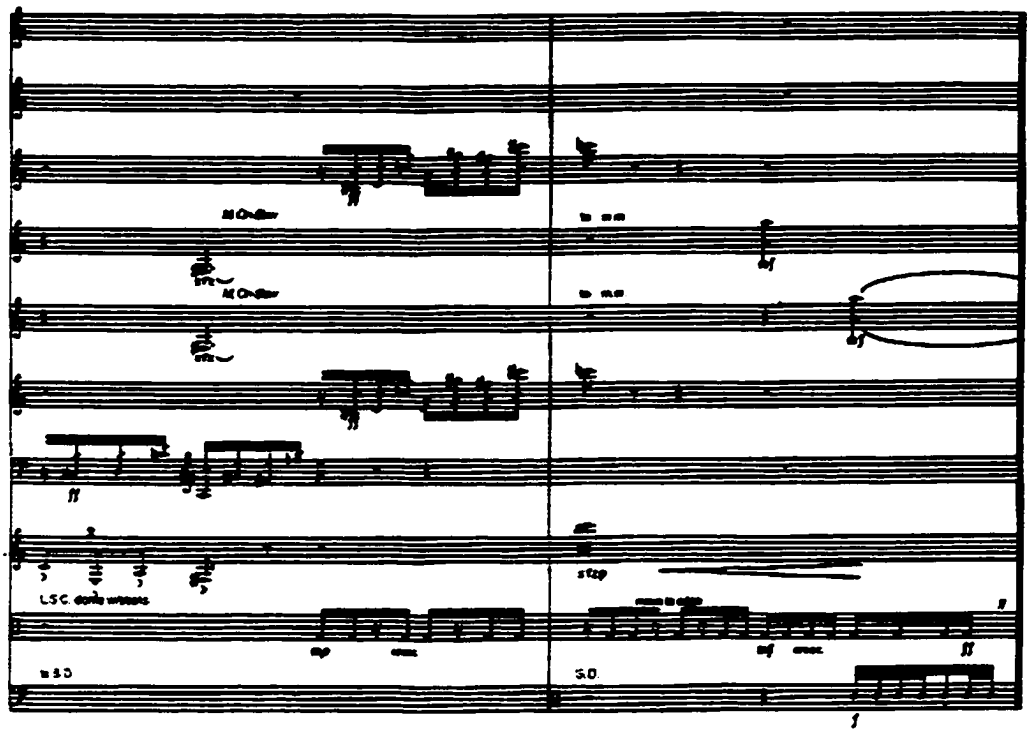


The new section is accompanied by new tonal colors dispersed throughout the ensemble. Specifically, Hennagin uses the sound of claves to extend a variation of the previously heard, syncopated sixteenth-note motive "C." Harmonic support is provided by the metal tuned idiophones and xylophone that, interestingly, conjoin the syncopations by filling-in the rests. Hennagin returns to Chopin's original prelude quoting measures 11 and 12 in the marimba choir (measures 66 to 71). The entire sequence is repeated again beginning in measure 82 with variation. The section ends with free rhythmic accelerando in the melodic figures throughout the ensemble scoring.

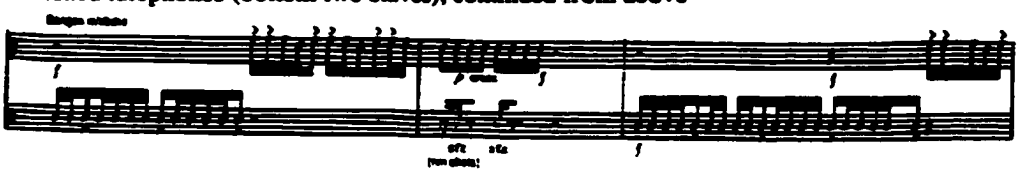
The next section of *Duo Chopinesque*, letter D to E (measures 88 through 102), is a continuation of previous material. However, quotations of Chopin's original prelude become more obscure. Melodic motives "A," "B," and "C" are interspersed throughout the scoring against a pedal-tone E in the bass marimba. At each new subsection (marked by letters), Hennagin skillfully changes timbre by incorporating different non-tuned idiophones within the mallet ensemble choir. This change in tonal color is evident at letter E that scores cowbell and tom toms against melodic and harmonic figures in search of Chopin's original prelude. The marimba choir ends the section. Letter F shifts the melodic timbre from the wooden tuned idiophones to the metal tuned idiophones. With the timbre change comes an overall change in temperament. The melodic figures at letter F are vertically scored in declamatory setting changing the overall scoring from linear to vertical. However, Hennagin interjects previously heard thirty-second note motives in the

wood tuned idiophones. An almost unperceivable low C# precipitates the interjections with the aid of a tam tam and bass drum (measure 121). Non-tuned idiophones continue the conflict between choirs with a new rhythmic theme that precipitates any possibility of establishing Chopin's prelude (Excerpt 17).

Excerpt 17.



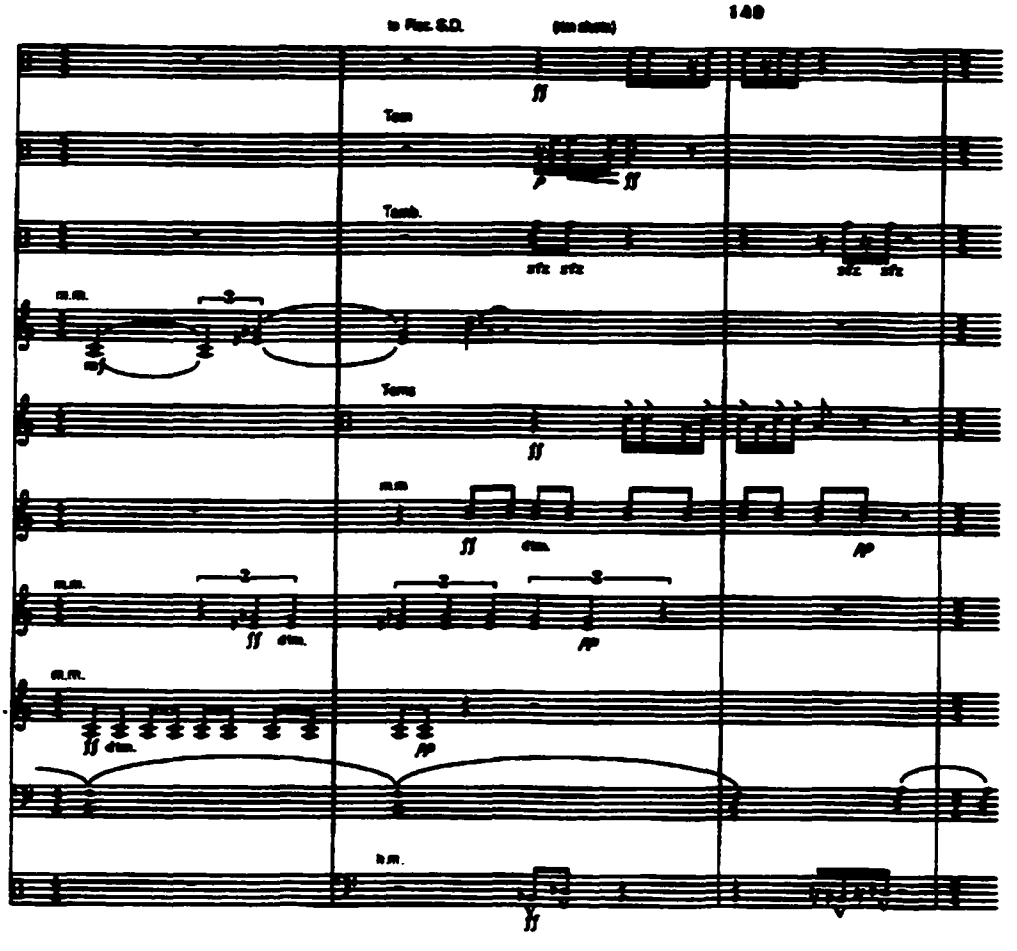
Non-tuned idiophones (bottom two staves), continued from above



From letters F through H, the harmonic content implies E minor. In measure 138, Hennagin composes a rhythmic hemiola (3:2) in intervals of thirds throughout the marimba choir creating a calming echo effect. The temperament is quickly

contrasted with stark *fortissimo* notes provided by the non-tuned membranophones and idiophones (Excerpt 18).

Excerpt 18.

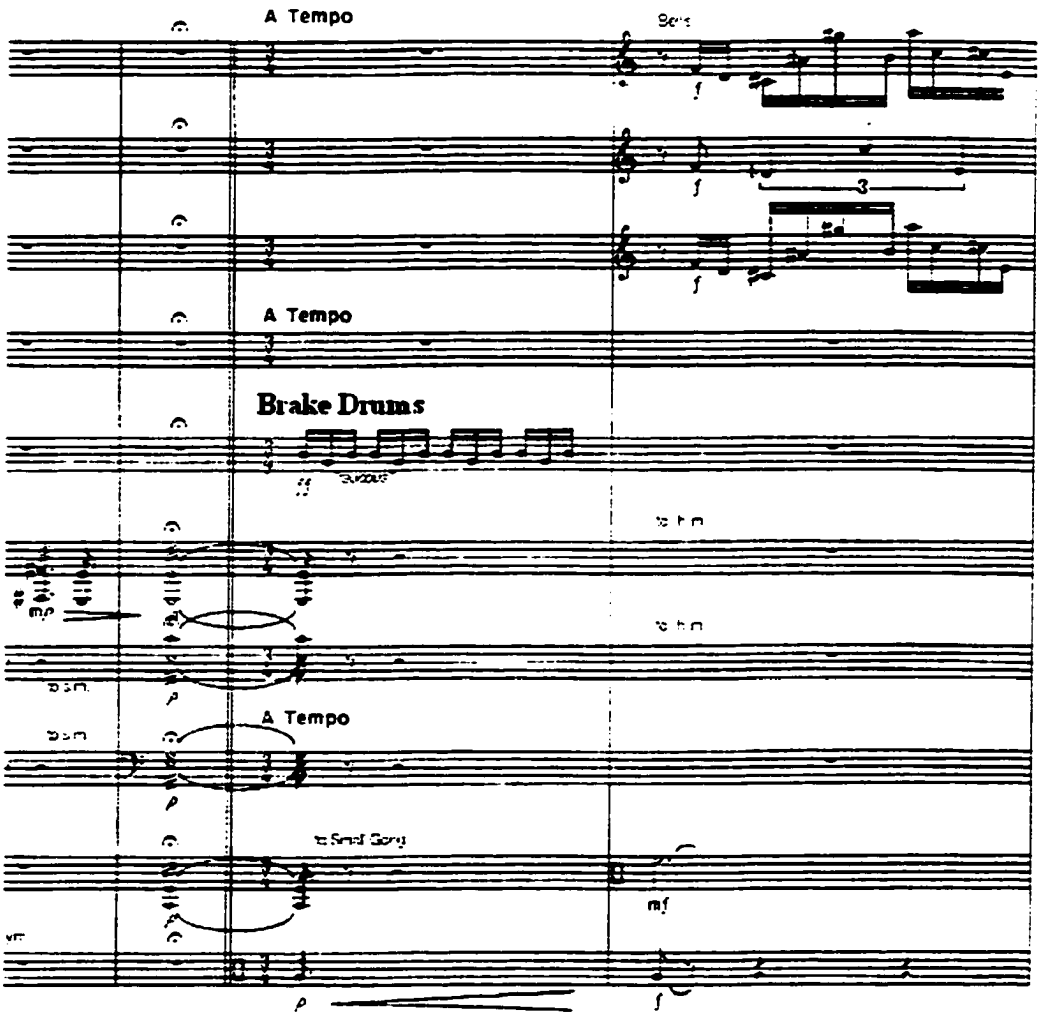


The tonal contrast of brake drum and timpani *soli* in measure 150 resolves to a C major triad found at measure 21 of Chopin's original prelude.

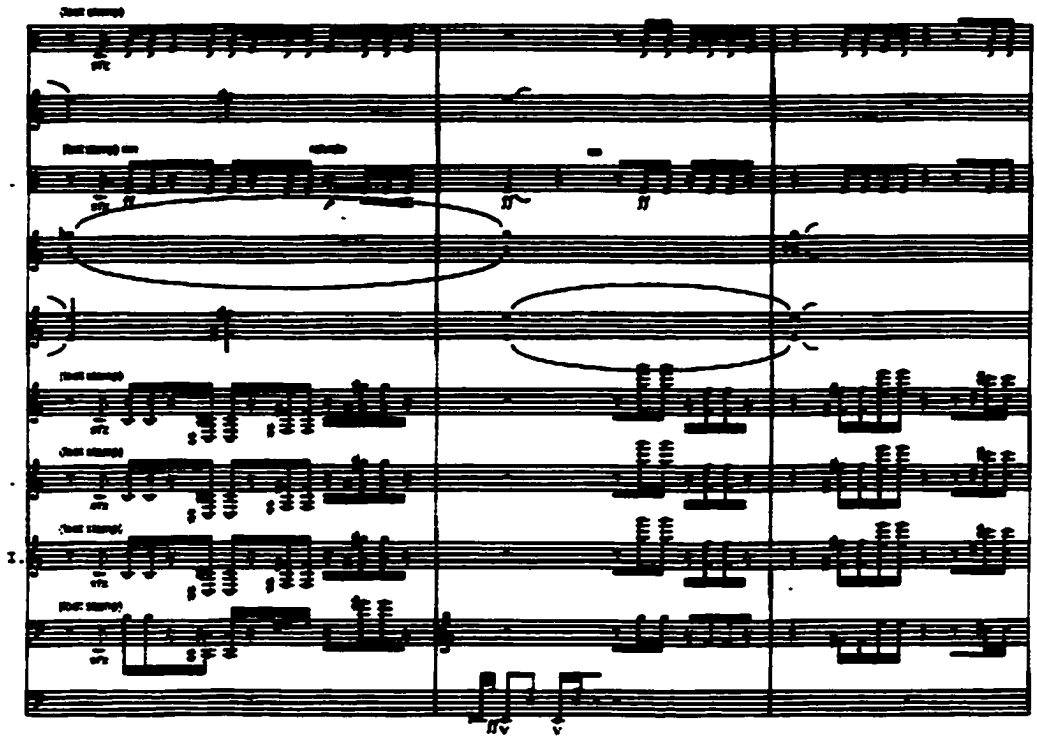
The rhythm of the brake drums that ended the previous section sets the temperament for the final section (*A Tempo*, measure 154, Excerpt 19). Hennagin changes meter to ¾ time that foreshadows additional rhythmic and metrical manipulation. A one-measure brake drum solo begins the last section of music and

is presented in a composed hemiola consisting of four groupings of three sixteenth notes. Chopin's melodic prelude is principally abandoned in favor of rhythmic manipulation throughout the ensemble. The vertical rhythms are related to motive "C" (Excerpt 20). Only hints of Chopin's original work are presented in the crotales and vibraphones with a semblance to measures 21 through 23 of Chopin's prelude.

Excerpt 19.



Excerpt 20.



Another change in temperament begins at letter J (measure 168). Prior to the concluding section of the composition, Hennagin composes a grand pause that provides a reprieve from the rhythmic manipulation. He further quotes the penultimate measure of Chopin's prelude transcribed for marimba choir (measures 168 through 169). The rolled, *legato* texture of the marimba choir contrasts with the scoring of the previous section but again is short-lived as the metal tuned idiophones answer with dissonant melodic and harmonic content. The interruption by the metal tuned idiophones delays the resolution of Chopin's 4-3 suspensions attempting to resolve to the final E minor chord. In response, the marimba choir interjects a short

tutti melodic figure that eventually resolves Chopin's prelude and *Duo Chopinesque* to the final tonic E (measure 175, letter K).

Hennagin composes an extension to the mallet ensemble composition (measures 175 through 205) that focuses on rhythmic manipulation. All percussion instruments throughout the ensemble are treated rhythmically with syncopated rhythms and mixed compound meters (i.e. 9/16, 4/16, 5/16, 7/16). A new percussive sound is added to the ensemble in the form of foot stamps and handclaps that continue the syncopated rhythms. Melodic voicing is present in the background of the composition but is overshadowed by rhythmic manipulation. After a grand pause, Hennagin reminds the listener of Chopin's germ motive (motive "A") that *Duo Chopinesque* was derived in a solo bell voice. The composition ends with a thunderous, *tutti* rhythmic response consisting of non-tuned idiophones and membranophones.

Chameleon Music

The University of Oklahoma Percussion Ensemble commissioned *Chameleon Music* from Dan Welcher (1948-) in 1988. Under the direction of Dr. Richard C. Gipson, the composition for ten percussionists received its premiere performance on November 8, 1988 by the same ensemble. Dan Welcher derived his inspiration for the work from Truman Capote's short story titled *Music for*

Chameleons. In the composer notes for the composition, Welcher described Capote's scene:

> [*Chameleon Music* is] more a vignette about a person and a place than an actual story, the piece described a visit by Capote to Martinique, and the home of a woman there. She lives on the edge of the jungle, and had on her terrace a grand piano that had been played by a number of famous visitors. The music she played for Capote was Mozart, and the result of the little recital was the inspiration for my piece. It seemed that the little lizards living nearby had become accustomed to her playing and had grown to be quite discerning in their taste. The composer they responded most to was Mozart—whenever she would play a sonata of his, the chameleons came out in droves from the jungle. They would sneak tentatively forward at first, then (emboldened by Wolfgang?), come right up to lie at her feet while she played. When she finished, she'd stamp her feet on the tiles, and the lizards would 'scatter, like the shower of sparks from an exploding star'.[253]

Welcher's musical recreation therefore is programmatic recalling one scene of Truman Capote's story with the aid of a variety of exotic percussion instruments and techniques intertwined with excerpts of Mozart. Moreover, Welcher touts his composition as "[attempting] to show in a rather abstract fashion how music can cast a spell over otherwise uncivilized beings."[254] Since 1988, the ten-minute,

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[253] Program Notes, "The University of Oklahoma Percussion Ensemble: Mid-West International Band and Orchestra Clinic," Richard Gipson, conductor, Chicago, December 16, 1992.

[254] Composer Notes by Dan Welcher, "Chameleon Music," Produced by Richard C. Gipson and James D. Wayne (Albany, New York: Albany Records, 1996), Troy 214.

eleven-second work has become a benchmark composition in the development of mallet-ensemble literature.

Aurally, to capture the exotic sounds of Capote's short story, Welcher composed *Chameleon Music* with the following instrumentation:

Stage Left:

Player 1	Crotales (upper octave), glockenspiel, xylophone
Player 2	Vibraphone, glass wind chimes, crotales
Player 3	Marimba, ceramic wind chimes, glockenspiel
Player 4	Marimba, tom-toms

Stage Center:

Player 5	3 suspended cymbals, bell tree, cricket-call, flexatone, castanets, auto spring coil, high triangle, bass drum, tam-tam, 5 brake drums
Player 6	5 tom-toms, 5 brake drums, 3 suspended cymbals, 5 temple blocks, cricket-call, low triangle, 2 pitched high gongs, tam-tam

Stage Right:

Player 7	Crotales (lower octave), glockenspiel, xylophone
Player 8	Vibraphone, metal wind chimes, crotales
Player 9	Marimba, vibraphone
Player 10	Bass marimba, bamboo wind chimes

Chameleon Music was composed in four subtitled sections. The first of these, titled "The Jungle at Night" (measures 1 through 25), attempts to musically

evoke the atmosphere of Martinique jungles with a "chordal curtain of sound."[255] Welcher achieves this effect by composing sustained chords in the marimba choir that undulate with both harmonic and dynamic changes. As the four-measure phrase fades, Welcher melds the tonal color of the marimba choir with the sounds of two sets of wind chimes constructed of glass and metal respectively.

Throughout the composition, Welcher adds a "scent of the tropics" with four different kinds of wind chimes.[256] The opening phrase is repeated and extended (measures 6 through 12) exposing another set of wind chimes constructed of bamboo and ceramic. The ethereal section is connected by a new tonal color of a tam-tam that calls for the performer to perform a quintuplet with wooden sticks. The sustained marimba chords continue as the "curtains of sound" begin to overlap. New tonal colors add to the texture throughout the short section. In particular, the *basso* sounds of a solo bass marimba contrast the established timbres. Welcher composed a lurking melodic motive (measures 19 through 22, Excerpt 21) for the bass marimba that foreshadows programmatic events in the mallet-ensemble composition that correspond to Truman Capote's short story. "The Jungle at Night" ends with a bi-tonal chord—D major and C# major—in the contrasting timbres of the metal tuned idiophones (vibraphones and glockenspiels).

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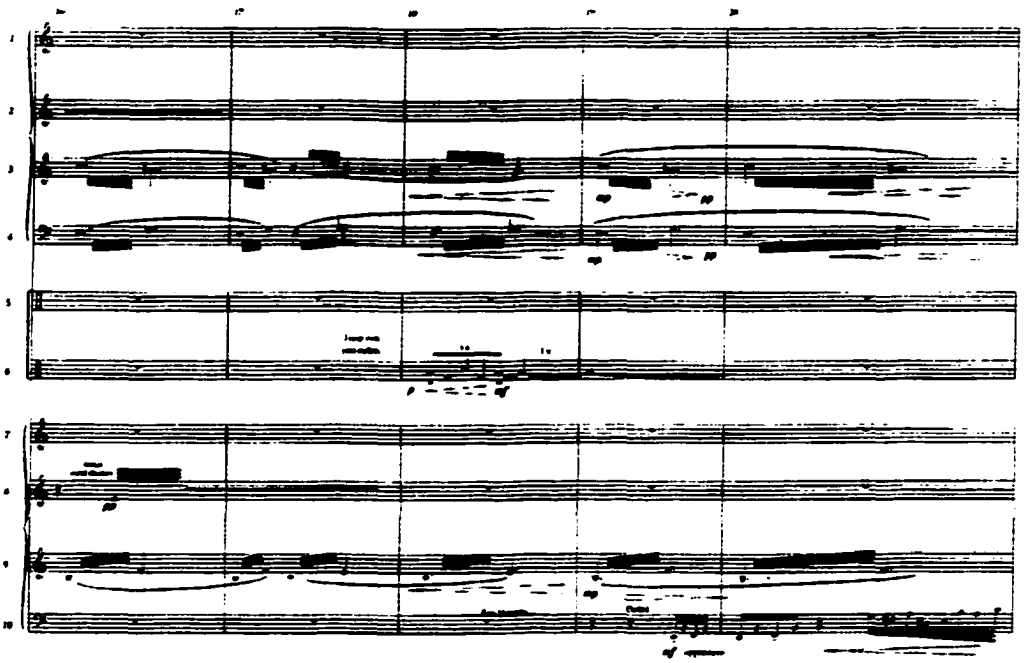
[255] Composer Notes by Dan Welcher, "Chameleon Music," Oklahoma University Percussion Press, Norman, Oklahoma.

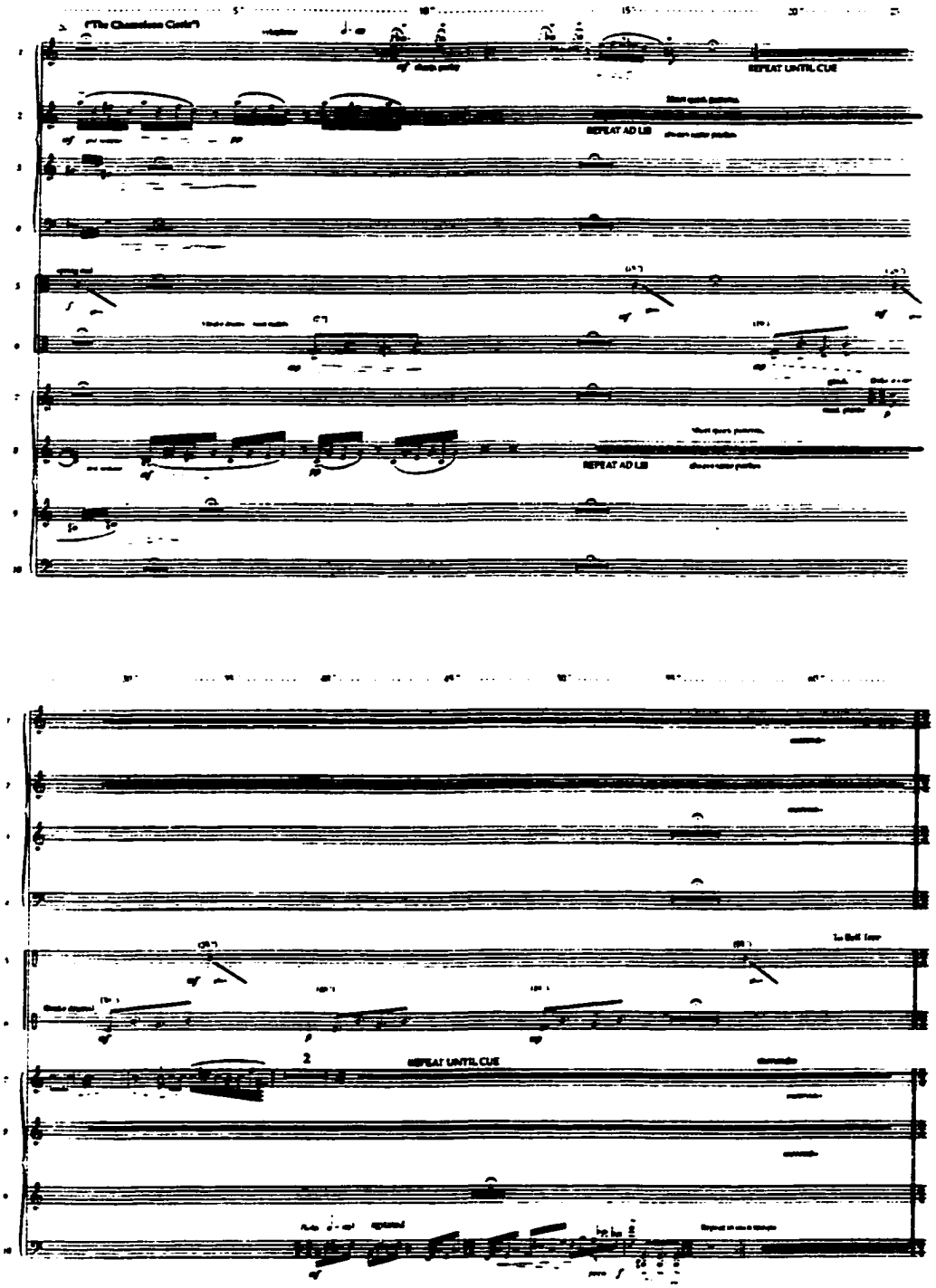
[256] Ibid.

Excerpt 21.



"The Chameleon Circle" (measures 26 through 110) continues the programmatic story of chameleons coming from the jungles at night. In this section, Welcher introduces the cast of characters presented in the form of three different motives. Motive "A" is shown in the xylophone; motive "B" is presented in the glockenspiel (Part 2); and motive "C" is written for the bass marimba (Excerpt 22).

Excerpt 22.


REPEAT UNTIL CUE
REPEAT AD LIB
REPEAT AD LIB
REPEAT UNTIL CUE

Chameleon Circle begins tentatively at first composed in "free time," that is metered in terms of musical events as they relate to a prescribed number of seconds. The section includes snatches of exotic sound effects overlapping one another, continuing the aural portrayal of the jungles of Martinique with chameleons gathering and waiting on the edge of the jungle. Just as chameleons change colors, so does the composition. Welcher incorporates non-traditional objects for percussion instruments to help evoke the mood. New tonal colors such as a *glissando* on an automotive coil spring and strokes on brake drums add to the nocturnal sound canvas while half-step grace notes in melodic figures evoke a whimsical character for the curious chameleons.

The following section of music (measures 27 through 47) continues seamlessly from the previous section. Welcher combines the chordal curtain of sound of the first "movement" with variations of the musical motives established in the second movement to continue the "scent of the tropics." New tonal colors in the form of three mallet *glissandi* add to the texture in the two vibraphone parts. The *glissandi* move in contrary motion to one another and are anchored by similar bi-tonal chords (F minor over E minor for example) previously stated at the conclusion of "The Jungles at Night." The combination of these musical particles combine to portray the bravery of the chameleons as they gather on the edge of the jungle

sneaking tentatively forward to the terrace carrying "within themselves the seeds of the music of Mozart."[257]

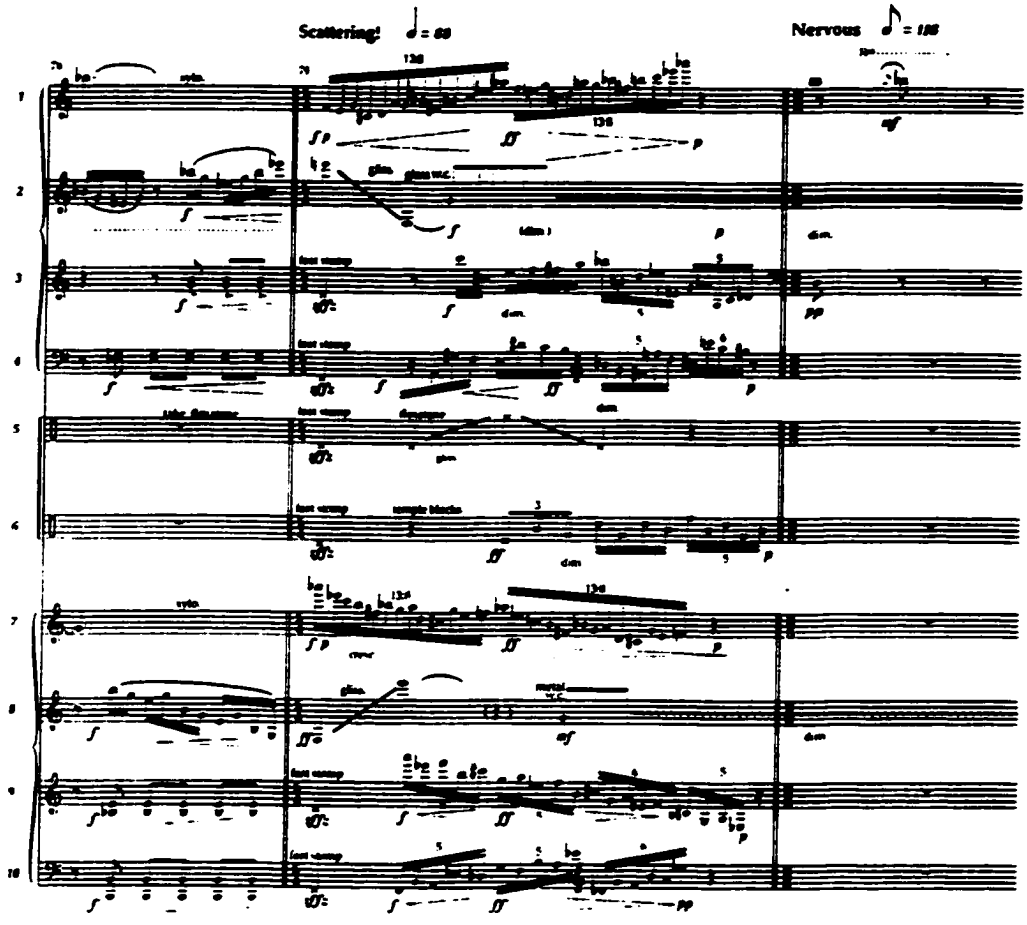
The programmatic scoring of "The Chameleon's Circle" transforms from linear counterpoint to vertical counterpoint at measure 48. The combination of three sets of displaced double stops in the marimba choir creates an echo effect while the two vibraphonists perform *soli* melodic figures in contrary motion (measures 52 through 54 for example). To create musical unity, Welcher interspersed the three musical motives first presented at the beginning of the section. As the music progresses, the homophonic texture evolves into a polyphony that crescendos into the first of five "scattering" effects (measure 79, Excerpt 23). Welcher's retelling of Capote's story described the musical events:

> The [chameleons] would sneak tentatively forward at first, then (emboldened by Wolfgang?), come right up to lie at her feet while she played. When she finished, she'd stamp her feet on the tiles, and the lizards would 'scatter, like the shower of sparks from an exploding star'.[258]

[257] Composer Notes by Dan Welcher, "Chameleon Music," Produced by Richard C. Gipson and James D. Wayne (Albany, New York: Albany Records, 1996), Troy 214.

[258] Program Notes, "The University of Oklahoma Percussion Ensemble: Mid-West International Band and Orchestra Clinic," Richard Gipson, conductor, Chicago, December 16, 1992.

Excerpt 23.



The compositional scoring changes to a sparse monophonic scoring that portrays the nervousness of the chameleons. Compositional techniques incorporated to evoke the mood, include first, a meter of 3/8 at a very quick 116 beats-per-minute (measure 80). As the chameleons grow bolder, the tempo increases. Additional "trembling" effects are achieved as double strokes (the double striking of a note in rhythmic sequence) are indicated throughout the marimba choir (equaling thirty-second notes). The new tonal color of a cricket sound effect also evokes the silence

of the night. As the chameleons regroup, additional stamping and scattering slowly thins the texture and temperament of the music into a serene mood and a slower tempo.

"The Spell" (measures 111 through 173) begins the musical quotes from four Mozart sonatas. The first of these, *Sonata for Piano,* K. 279 (measures 111 through 118), is scored primarily for marimba choir. A ten-second free-form section interrupts Mozart's sonata (measure 118). Welcher creates a musical calliope sound by calling for bowed crotales that produce harmonics from the crotales. The overall effect lends itself to the following *Sonata for Piano,* K. 330 as well as providing a sense of an out-of-tune piano that has weathered the outdoors elements. In the second quote (measures 119 through 129), Welcher composed the melody and countermelody for xylophones using soft mallets. The bowed crotales from the free-form section are retained, adding to the frivolity of the sonata. Two additional musical quotes are presented in sequence: *Sonata for Piano,* K. 330 (measures 130 through 136) and K. 332 (measures 137 through 144). Elements of the melodic turns found throughout these sonatas reveal themselves as previously stated melodic motives disguised throughout "The Chameleon Circle."[259] After the fourth quote has been established, Welcher combines and overlaps all four sonatas in a montage of Mozart themes (measures 145 through 152) only to be interrupted by additional foot stamping and scurrying of chameleons (measure 153). The

[259] Composer Notes by Dan Welcher, "Chameleon Music," Produced by Richard C. Gipson and James D. Wayne (Albany, New York: Albany Records, 1996), Troy 214.

nervous and trembling effect first heard in measure 80 returns with a slightly faster and rhythmically truncated feeling that ends in two additional scattering effects (measures 170 and 172). Welcher summarized the programmatic ending of "The Spell:"

> At the height of reverie, there is a stamping of feet—a scattering of tiny legs—and the sounds of the jungle at night return, with the barest echoes of Mozart still lingering in the breeze.[260]

The final section, "Retreat" (measures 173 through 213), tells of the chameleon's return to the jungles of Martinique. Melodic and harmonic elements from previous sections return as do the rhythmic echoes in the marimba choir (measures 177 through 192) that help mechanically slow the composition. A fugal entry of a new motive (measures 174 through 175) occurs throughout the marimba choir, retained by the bass marimba throughout the remainder of the composition. As the texture of the composition thins, a restatement of the opening chordal curtain of sound re-emerges (measures 192 through 203). An encore restatement of Mozart's K. 330 is heard one last time in a quasi free-form section followed by the last stamping of feet and scattering of chameleons. The composition ends with sound effects of nature provided by the non-tuned idiophones as the chameleons retreat into the night.

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[260] Ibid.

Past Midnight

The University of Utah Percussion Ensemble commissioned *Past Midnight* (1991) from Tom Gauger, percussionist with the Boston Symphony. Prior to this work, Gauger composed the popular *Gainsborough* (1965), a work for percussion quintet, and *Portico* (1981), a work for ten percussionists commissioned by The University of Oklahoma.[261] Although *Gainsborough* is considered a percussion ensemble composition, it remains a standard in percussion ensemble literature and has become the second most performed percussion ensemble in the United States while *Portico*, a keyboard-oriented ensemble, has been performed more frequently than any other percussion ensemble composition at Percussive Arts Society International Conventions. The compositional scoring found in *Past Midnight* is similar in scope to Gauger's previous two successes and proves to become a standard in the mallet-oriented ensemble literature. From 1991-1995, *Past Midnight* received eleven performances by ten different universities in the United States including the Eastman School of Music, Indiana University, and the University Of Oklahoma. The University of Utah premiered the thirteen-plus minute composition at the 1991 Percussive Arts Society International Convention held in Philadelphia, Pennsylvania.

Past Midnight is considered a mallet ensemble composition evidenced by the number and treatment of melodic tuned idiophones employed. When combined with tuned idiophones, the non-pitched idiophones are used primarily as a

[261] The University Of Oklahoma Percussion Ensemble commissioned *Portico* in 1980.

supportive voice providing color sounds (sustained cymbal rolls for example) and punctuation for the melody. When composed as a choir, the non-tuned idiophones and membranophones carry melodic content in the form of rhythmic manipulations. Perhaps the unique aspect of scoring is Gauger's treatment of the keyboard percussion. Gauger divides the color sounds of the tuned idiophones into two choirs—the wooden tuned idiophones, or marimbas; and the metal tuned idiophones, or vibes, chimes, and hand bells. Melodic motives and themes are presented between the two choirs in short melodic interjections. The complete scoring is shown below.

Player I:	marimba 1, hand bells, epstein castanets
Player II:	marimba 2, hand bells, whip
Player III:	marimba 3, hand bells, chimes, crash cymbals against tam-tam
Player IV:	marimba 4, hand bells, crotales
Player V:	vibe 1
Player VI:	vibe 2
Player VII:	multiple percussion (chimes, bells, crotales, xylophone, snare drum, two tom toms, suspended cymbal
Player VIII:	timpani (used primarily as a bass voice), hand bells, hi hat, suspended cymbal
Player IX:	percussion I: hand bells, suspended cymbal, snare drum, four tom toms

Player X: percussion II: hand bells, tam tam, cymbals (pair), cymbals (suspended), bass drum with attached cymbal, tom-tom, sleigh bells

From the list above, one can deduce Gauger's awareness of tonal colors within the ensemble and its use within individual choirs comprised of wooden tuned idiophones, metallic tuned idiophones, and a combination of untuned idiophones and membranophones. In a performance review of *Past Midnight*, Mark Ford indicates an appreciation for Gauger's "swirling timbres and driving rhythmical themes."[262] Ford further clarifies Gauger's overall scoring technique as "achieving expressive contrast with theme development by changing meters and tempos while interplaying instrumental groups."[263] The following analysis will focus on Gauger's use of instrumental colors within individual choirs as it relates to thematic development.

Past Midnight is composed in four main sections and a coda as shown below:

	Introduction	Section I	Section II	Section III	Section IV	Cadenza-like	Coda
Measure:	1-22	23-69	70-125	126-175	176-238	239-267	268-338

The slow introduction (sixty beats per minute) begins with a unique scoring of a hand bell choir played by members of the ensemble for the first seven measures. The melodic motive of the ensemble is presented in measure four consisting of a

[262] Tom Gauger, "Past Midnight," Performance review by Mark Ford, *Percussive Notes* (August 1992).

[263] Ibid.

rising, major second motive presented in a sequence of a sixteenth noted followed by a dotted eighth. In measure eight, the color of the ensemble changes from hand bells to the first occurrence of the wooden tuned idiophones (marimbas) reinforcing the main melodic motive presented by the hand bells in the opening phrase. By measure seven, Gauger expertly melds the metallic sound of the hand bells with the marimba choir. The blend of voices is a unique addition to the tonal palette of mallet ensemble composition. The marimba choir utilizes rolling techniques to sustain the sound in a chorale-like setting similar to the sustain and voicing of the hand bells. The melodic motive is interrupted by a short interjection of a feminine sub-motive by the metal choir (vibraphones) in measure 15 and again in measure 21 and 22. The introduction culminates in an arrival point at letter A (measure 23) with the major second motive strongly presented *fortissimo* and supported by timpani as the bass voice and other non-tuned metal idiophones in the form of suspended cymbals punctuated with a pair of crash cymbals.

The tuned and untuned metal idiophones carry the scoring throughout letter B. Similar to the scoring of letter A, Gauger interjects a two-measure preview of the rhythmically driven "B" theme briefly with the marimba choir (wooden idiophones). At measure 28, the vibraphone (metal) choir returns to the melodic motive until letter B—marking the formal entry of the second, rhythmically driven theme. Interestingly, the tempo changes from sixty beats per minute to sixty-six beats per minute in preparation for the first section (letter B) which changes

dramatically to 132 beats per minute—two times faster than the previous six measures (2:1 diminution of pulse).

Letter B (measure 33) presents the rhythmic driving theme that is more rhythmic than the previous lyrical theme. Between letters B and D, Gauger primarily scores the rhythmic motive for the marimba choir with two-measure melodic interpolations from the vibraphone choir. The entire passage is supported by rhythmic punctuation from the non-tuned idiophones and membranophones in the form of ostinatos. Throughout, the timpani voicing acts as a bass voice for the various choirs. Much like a great symphonic score, Gauger provides a timely reprieve for the listener by interjecting long sustained passages after a very rhythmic motive has been presented (measures 52-55). Gauger's profession as a symphonic percussionist undoubtedly influences his compositional scoring technique of tension and release. From letter D to letter E, the non-tuned idiophone choir slowly emerges from the texture to overtake the tuned idiophone choirs.

Letter E marks the beginning of the second section dominated by the non-tuned idiophone choir and comprised of primarily membranophones (snare drum, bass drum, tom-toms, bass drum, and cymbal). As the roles reverse between the choirs, vertical scoring, or punctuation, is provided by the metal tuned idiophone choir (vibraphones, crotales) along with other non-tuned metal idiophones such as suspended cymbals. By letter F, the driving rhythmic theme has been passed to the marimba choir in the form of sixteenth-note ostinatos with melodic interpolations transposed one to two octaves higher. Letter G marks the entrance of the xylophone

with shared melodic content. Gauger is sensitive to communicate the sound quality desired by providing short descriptions of performance techniques, types of mallets to be used, and special techniques required to achieve certain timbres. This practice of indicating tonal colors on a score was borne out of necessity throughout each era of development to both educate percussionists regarding new techniques of sound production and to perform the composer's intended sound canvas. The section ends with a rhythmic transition from sixteenth notes to triplet eighth notes (measures 124-125).

The third section beginning at letter I (measure 126) changes temperament. After a rhythmic manipulation of sixteen notes for fifty measures, Gauger changes to eighth-note triplets in compound time signatures following the basic metrical outline of 12/8—5/8—5/8, with some variation. The metrical ostinato created is outlined by the introduction of sleigh bells in the non-tuned idiophone choir. Gauger primarily relies upon the marimba choir to provide most of the thematic material in the third section with supporting melodic material aided by the vibraphone choir and timpani. Again, Gauger is sensitive to the sound production of the vibraphone and its natural decay of voicing by calling for the timpanist to decrescendo while rolling on long notes. This attention to detail illustrates Gauger's expert perception of sound quality from each percussion instrument.

From letter J to M, the vibraphone choir extends the rhythmic and melodic ideas presented by the marimba choir at the beginning of the third section. Rhythmic intensity is heightened by the gradual addition of each choir leading

toward the climax of the work that occurs at the end of the third section (measure 175). A grand pause lends to the aural intensity before beginning the next section.

Letter M marks the beginning of the fourth section. Gauger composes a stark contrast to the preceding sections. Marked at sixty beats per minute, the slow statement of thematic material for vibraphone choir and untuned idiophone choir (timpani, tam-tam, and suspended cymbal) is similar to saraband movements found in a Baroque suite. Gauger's sense of orchestral scoring is evident twenty-one measures later at letter N. The *soli* introduction of eighth-note thematic material recalls transitional material used by symphonic composers similar to a pizzicato interlude by violins and violas. The thematic material builds slowly returning to two-measure interpolations by the vibraphone choir begun in the saraband motive. Using tempi changes, accelerandos, and ritards, Gauger achieves expressive contrasts through manipulating tempi changes as transitions to new thematic material and moods. Throughout the remainder of the section, Gauger further illustrates a masterful sense of sonorities between various choirs. The effect is achieved by recalling variations on previous thematic material. James Scott Cameron described this technique of composing for percussion timbres (the quality that distinguishes a sound) as "patterning of interpolating contrasting material." Indeed, Gauger effectively scores the contrasting material between the marimba choir and the vibraphone choir while continuing to exchange thematic material throughout. A grand pause ends the fourth section (measure 238).

The original thematic material of a rising second returns at the beginning of letter Q. The section is perhaps best viewed as a composed cadenza with a recall of previous melodic material with variation. After a three-measure introduction common in symphonic practice, Gauger returns to the literal scoring of the hand bell choir presented in the first eight measures of the introduction. New melodic material is presented in the form of a chorale from letter R to S utilizing rhythmic motives presented in previous sections. In contrast, letter S explores the tonal colors of the non-tuned membranophone choir. Gauger composed antiphonal entries of membranophones performing four sets of unmeasured, rhythmic accelerandos (measures 263 and 264). Two measures later, these antiphonal flurries of thirty-second note rhythms are strictly composed in one-beat cycles between the various membranophones. The rhythmic manipulations culminate in a driving eighth-note ostinato reminiscent of the second theme of the first section. Overall, the cadenza-like section provides an extended reprieve before the driving rhythmic themes return in the coda. In its truest sense, the cadenza-like section does not conform to its Classical counterpart found in voice or piano performance. Rather, thematic material and tonal variety is explored within the framework of a cadenza.

The final section, measures 268 through 338, begins with driving eighth-note rhythmic motives in the non-tuned idiophone choir. Keyboard percussionists add tonal color against a rhythmic counterpoint of voices in the membranophone scoring. Tuned idiophones are introduced first as punctuation to rhythmic accents and then through two-measure interpolations of melodic material between the

vibraphone choir and marimba choir. Letter V marks a return of the thematic material previously stated in the marimba choir at letter C of the first section. Throughout the cadenza and coda, a large-scale diminution of rhythm has occurred moving from chorale-like melodies to unmetered rhythmic manipulations to eighth note thematic material and finally to the driving sixteenth note rhythms used in previous sections. The marimba choir primarily carries the melodic material with the vibraphone choir providing interjections of the original rising second motive. However, the motive is presented in rhythmic and melodic inversion. Both choirs are scored against various ostinatos within the non-tuned idiophone choir. The work ends in a grand *tutti* of sixteenth notes within each choir.

Undoubtedly, *Past Midnight* has become a benchmark mallet-ensemble composition for future eras. Gauger's sensitivity to and innovation of tonal colors exploits the capabilities of the mallet-oriented literature. Of particular note is Gauger's influence as an orchestral percussionist. His sense of tonal colors and musical choirs within musical phrases is reminiscent of scoring techniques common to symphonic masterpieces. *Past Midnight* may be viewed as a precursory composition toward developing the percussion orchestra medium.

Crown of Thorns

The University Of Oklahoma Percussion Ensemble commissioned *Crown of Thorns* from David Maslanka (1943-) in 1991. The title of the mallet ensemble

came to David Maslanka after seeing a plant called "Crown of Thorns" at the New York Botanical Gardens in New York.[264] Maslanka described the plant as a rambling, thorny, desert plant from the Middle East with small, green leaves, and small, very simple red flowers. Maslanka further iterated that the rambling, interweaving, vine-like stems suggested music to him. The title is also an obvious reference to Christ's "Crown of Thorns." On the surface, the link between plant and piety may appear simply be a stream of consciousness. However, referring to the idea of "particularity" from nineteenth-century English poet Gerard Manley Hopkins, Maslanka reflected, "Hopkins would have you not only smell the flowers, but stare at each one individually until it opens its secret world to you. Flowers, and indeed every other object, are doors to the world of spirit."[265]

The visual and programmatic references lent themselves toward the development of the keyboard mallet ensemble. Maslanka offers the following image and interpretation for the inspiration of the work:

> 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

[264] David Maslanka, "Crown of Thorns," Composer Notes (Norman, Oklahoma: Oklahoma University Percussion Press, 1991), no page number indicated.

[265] David Maslanka, "Composing and its Relationship to the Community," Speech excerpt by David Maslanka (No location or date given), Online reproduction: http://www.davidmaslanka.com/Speeches.asp.

> 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.[266]

The thirteen-minute, twenty-eight second mallet ensemble is scored for eight percussionists using the following instrumentation: five marimbas (including bass marimba), two vibraphones, and glockenspiel. Overall, *Crown of Thorns* is based on sonata form with the following outline provided by the composer:[267]

Figure 30. Sonata form outline of *Crown of Thorns*.

Introduction	Exposition					Development	Recapitulation	Coda
Measures 1-46	Measures 47-64 Theme 1	Measures 65-86 Theme 2	Measures 87-118 Theme 3	Measures 119-143 Closing Area	Measures 144-162 Interlude	Measures 163-256	Measures 257-327	Measures 328-338

In the introduction (measures 1 through 46), Maslanka composed long, expressive lines comparable to those found in the Romantic period of music. Expressive qualities and lyricism were achieved by several factors. First, Maslanka exploited the coexistence of the E minor modality that cadences on major chords thus musically reinforcing his narrative description between "sober and reflective" and "joy and energy of liberation." The musical effect is further enhanced by the specific use of tempi variations throughout the introduction. Within the first twenty-nine measures, Maslanka indicates eight tempo variations and changes that correspond to the mood and meaning of the melodic lines. Additionally, Maslanka

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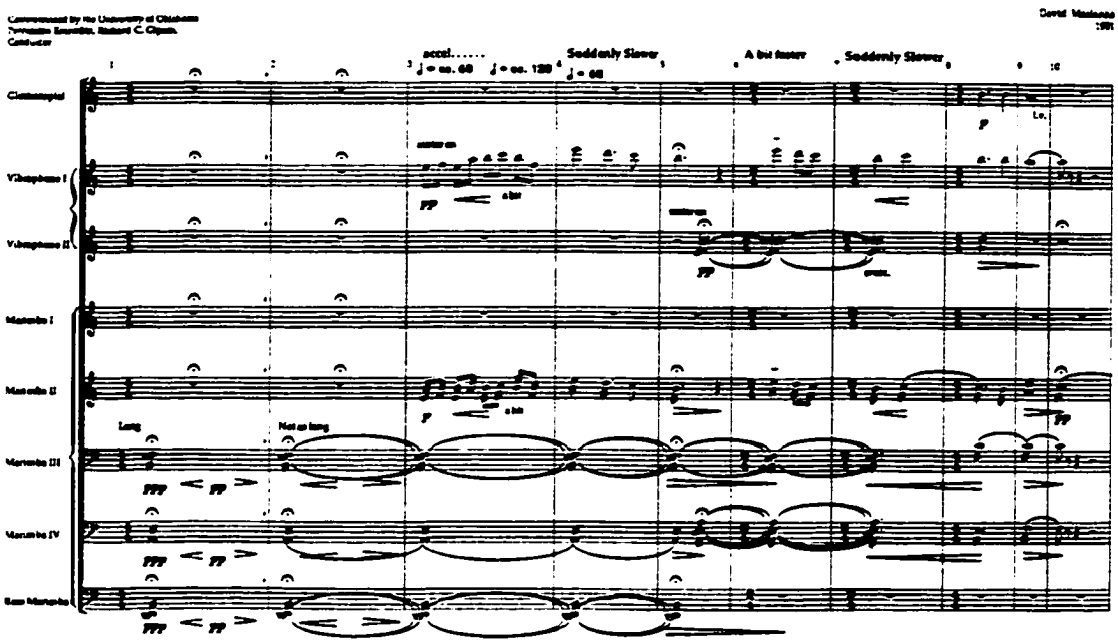
[266] David Maslanka, "Crown of Thorns," Composer Notes (Norman, Oklahoma: Oklahoma University Percussion Press, 1991), no page number indicated.

[267] David Maslanka, "Composing and its Relationship to the Community," Speech excerpt by David Maslanka (No location or date given), Online reproduction: http://www.davidmaslanka.com/Speeches.asp.

blends the timbres of the wooden and metal tuned idiophones into a conducive whole using both rolled passages and melodic doubling between the two choirs. The special technique of using rolled notes on metal tuned idiophones adds to the somber timbre and tonal color of the introduction (Excerpt 24).

Excerpt 24.

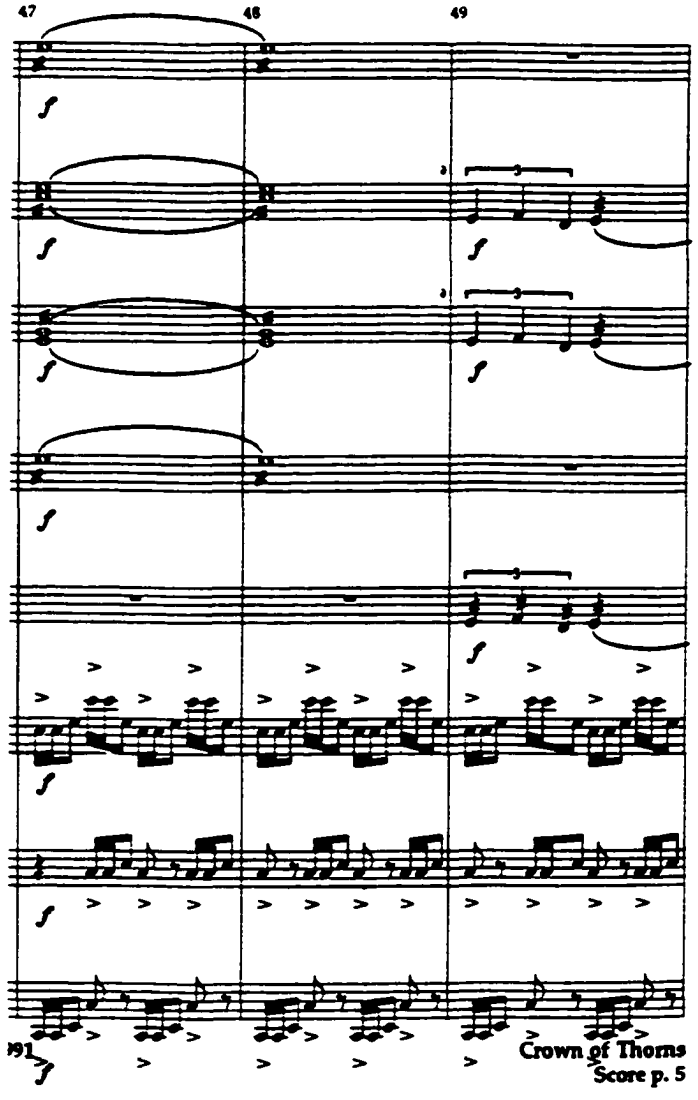
Crown of Thorns



The first theme (measures 47 through 64, Excerpt 25) of the exposition begins without interruption from the introduction harmonically cadencing on E minor. In general, Maslanka scored the section into two choirs separating the timbres. The long flowing melody of the first theme is presented in the metal tuned idiophone choir with octave doublings from a single marimba. In contrast, the accompaniment figure is placed in the lower range of the marimba choir and

consists of an ostinato of rapid sixteenth notes distributed between voices in an antiphonal effect. The harmonic effect is unique in that the melody hovers around E minor while the accompaniment figure implies the related tonal center of C major. The ostinato changes slightly in measure 58 by adding additional sixteenth notes in the third and fourth marimba part. In measure 61, the harmony of the composition abruptly shifts to D major foreshadowing the tonality of end of the work. In measure 63, the tonal center shifts to E major.

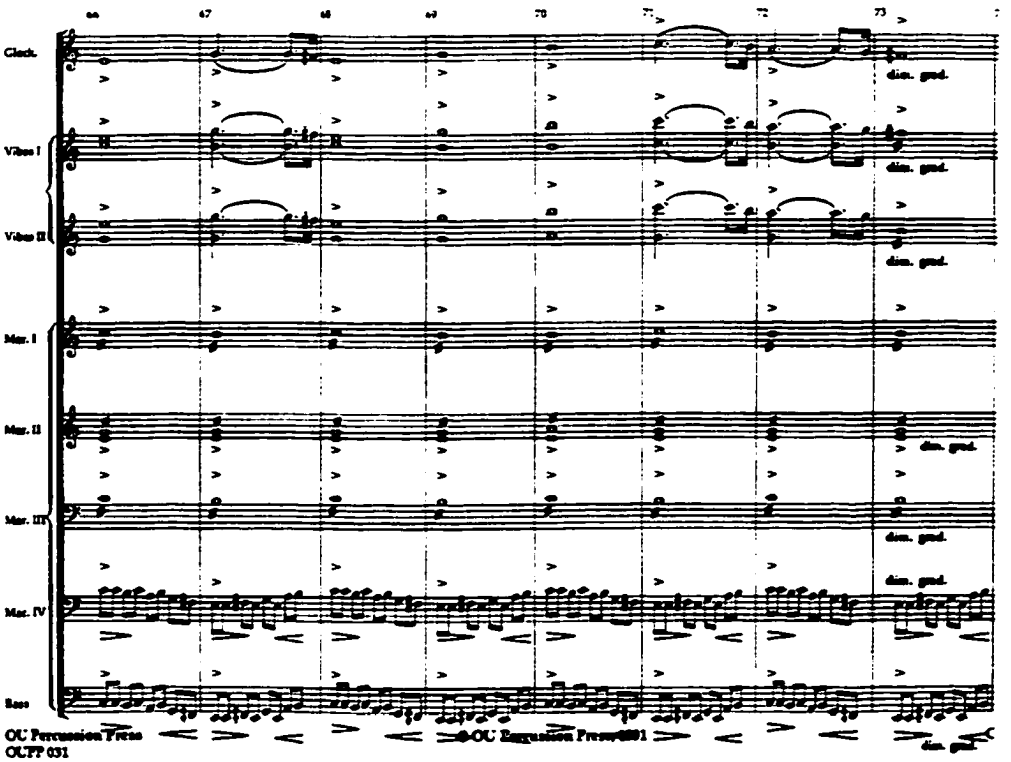
Excerpt 25.



The second theme of the exposition (measures 65 through 86, Excerpt 26) shifts back to E minor. Maslanka changed the timbre of the ensemble to include three additional marimbists supporting the thematic material with the fourth and bass marimbist providing a two-measure ostinato accompaniment in octaves. As the theme evolves, additional changes in texture occur. Maslanka drops the

glockenspiel and first marimba from the texture thus thinning the higher overtones (measure 79). In addition, the ostinato background doubles in rhythmic density from eighth notes to sixteenth notes. In the final four measures of the second theme (measures 83 through 86), Maslanka scored the *tutti* sixteenth note ostinato for full ensemble.

Excerpt 26.



Maslanka indicated that the second theme is closely related to the first theme. This idea of musical continuity stems from his idea of "a sense of being moved through a musical space from start to finish."[268] Maslanka attributes this

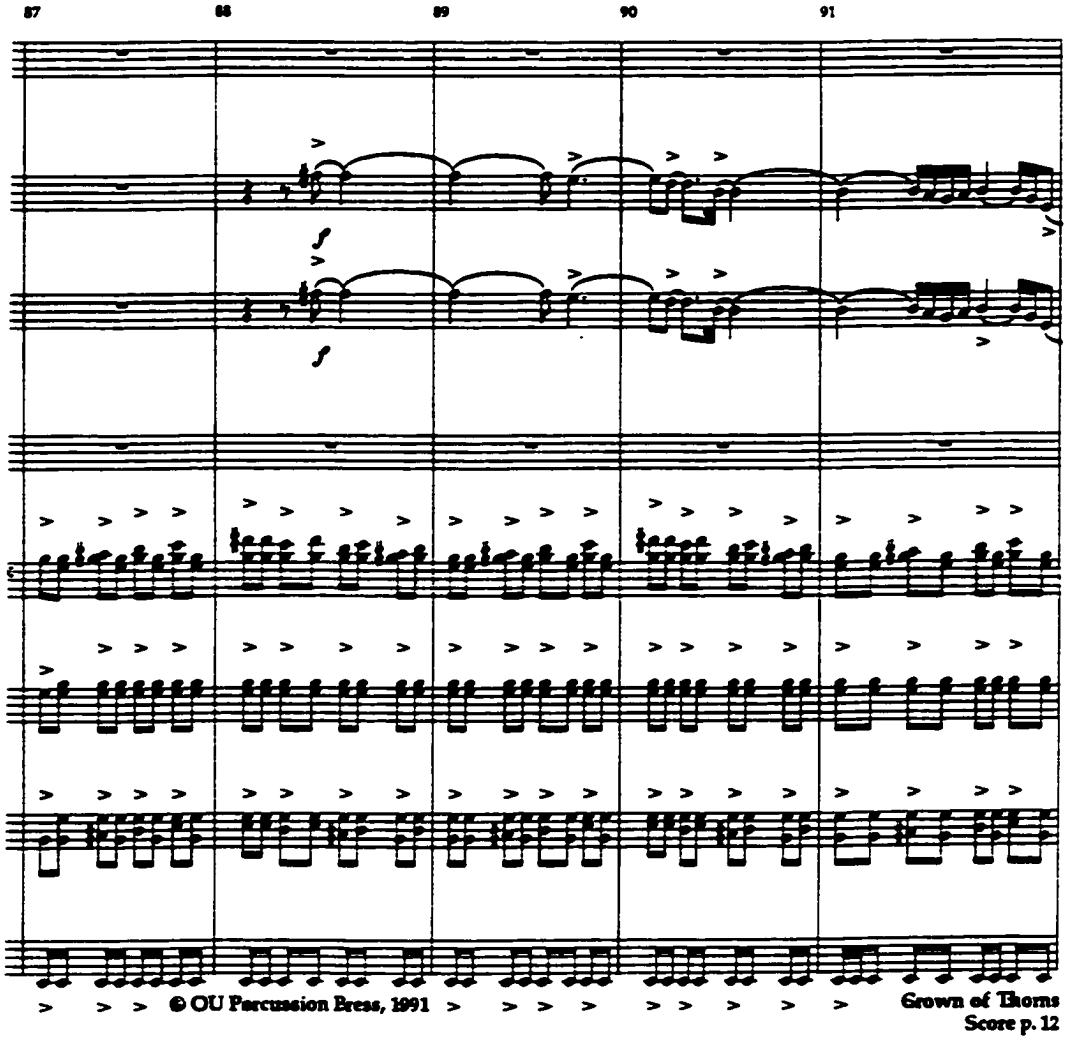
[268] Ibid.

compositional technique to the Baroque idea of "affections" or attitudes expressed by the music. He stated, "Once a basic affect or attitude is established in a piece of Baroque music, that attitude is maintained and works itself out over the course of the piece."[269] According to Maslanka, the "resultant effect of this musical continuity leads from continuity to meaning to trust to your heart being opened to truly hear the music."[270]

Similarly, Maslanka described the third theme (measures 87 through 118, Excerpt 27) as being closely related to the first and second theme. Compositionally, the ensemble is divided into two halves with the melodic content retained in the metal tuned idiophones and first marimba supported by an ostinato in the lower four marimba parts.

[269] Ibid.

Excerpt 27.

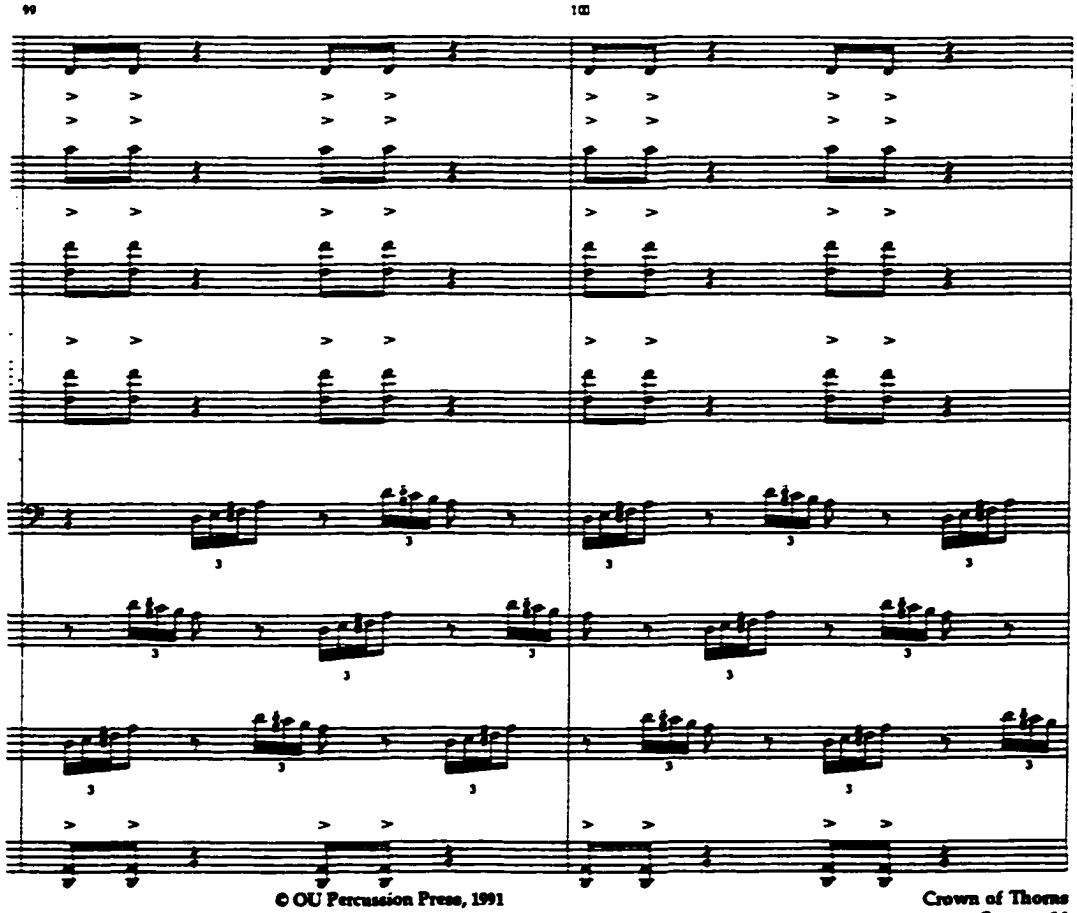


The roles of the ensemble change however in an interlude (measures 95 through 98). By measure 99 (Excerpt 28), the ensemble is scored collectively into one interconnected ostinato pattern. While the tuned metal idiophones, first marimba, and bass marimba perform an eighth note ostinato, the second, third, and

[270] Collection of speech excerpts of David Maslanka, "Composing and its Relationship to the Community," transcribed for website: http://www.davidmaslanka.com/Speechdisplay.asp?ID=25

fourth marimbas perform an antiphonal ostinato comprised of alternating triplet sixteenth notes. Collectively, the two ostinatos repeat themselves every two beats as abrupt diatonic shifts in tonality occur. Virtuosic two-mallet technique is required of the marimbists in this section.

Excerpt 28.

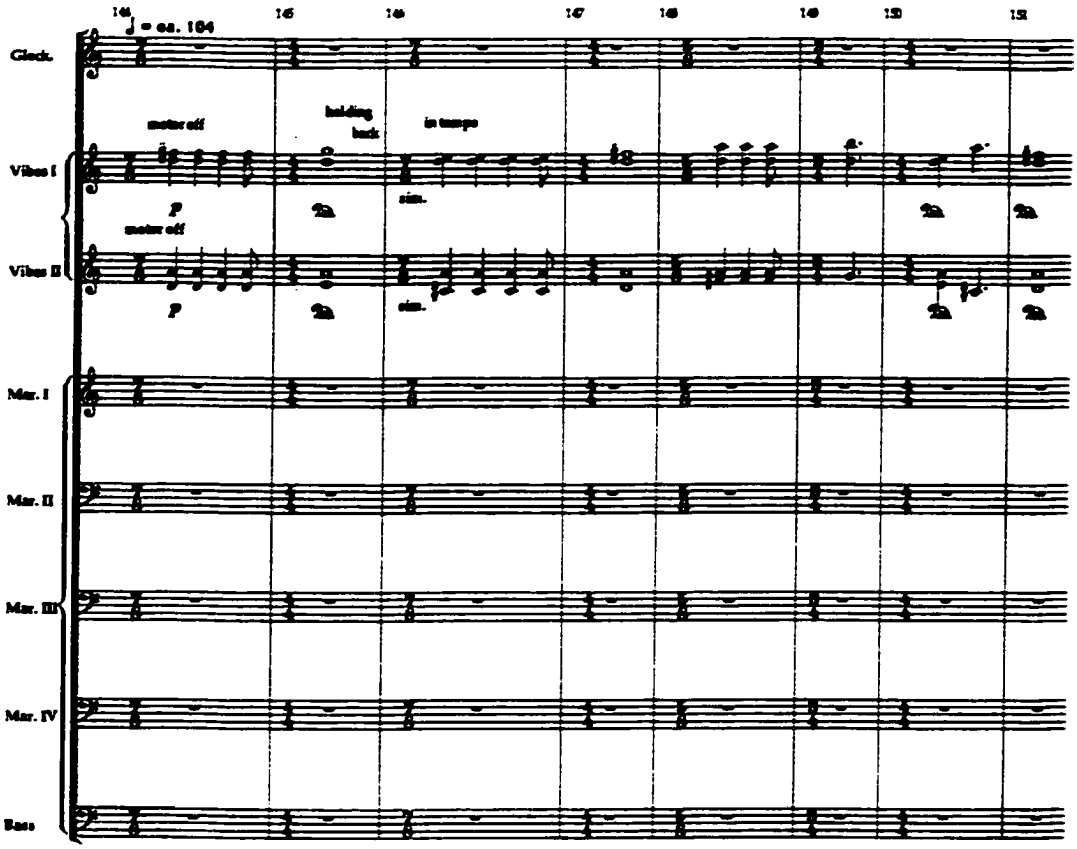


(Date and location not given).

In measure 107, Maslanka changes the rhythm of the antiphonal ostinato from sixteenth note triplets to thirty-second notes. The scoring also returns to the long, lyrical lines in the vibraphone and first marimba part.

The closing area of the exposition (measures 119 through 143) abruptly shifts the dense texture from the previous thirty-second note ostinato to eighth notes. Likewise, longer note values are employed in the melody (which is based on the third theme) and are divided polyphonically between the glockenspiel, vibraphones, and first and second marimbas. Maslanka mechanically slows and thins the texture by gradually omitting melodic voices until a single homophonic texture is achieved in the marimba choir (beginning measure 130) followed by a monophonic marimba roll (measures 139 through 143) on the note D, the eventual key of the work. The interlude (measures 144 through 162, Excerpt 29) contrasts with the closing section in a hymn-like melody presented in the vibraphone and crotales. The section is structurally, but not thematically related to the introduction and cadences on D major, the key of the work.[271]

Excerpt 29.



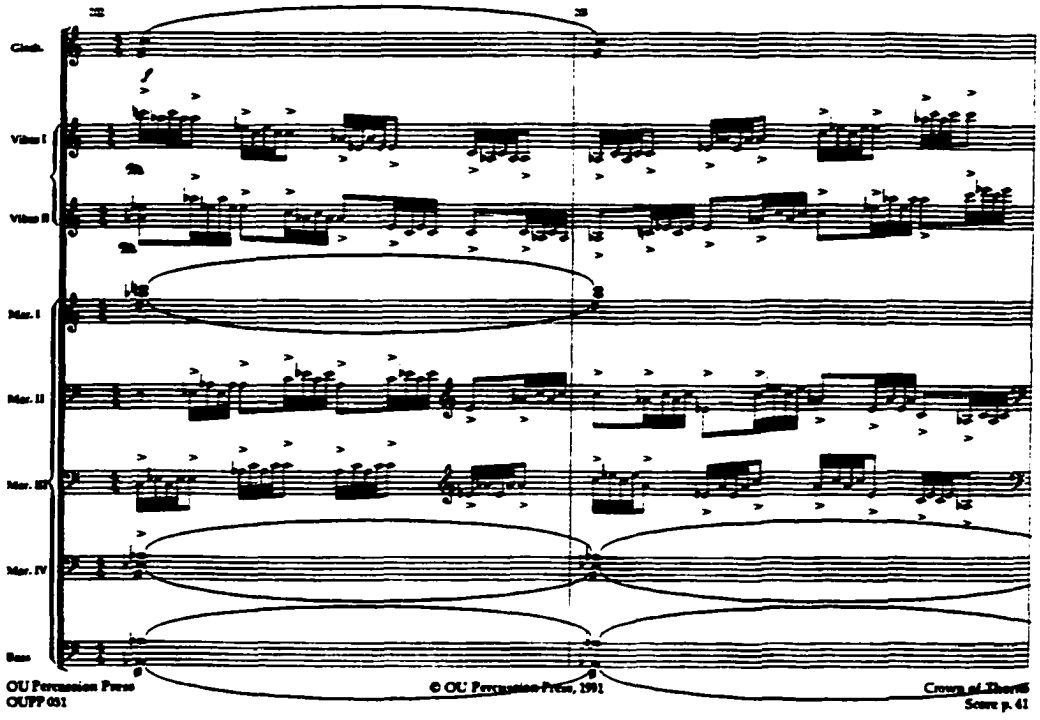
The development section (measures 163 through 256) shifts abruptly to an unexpected D minor after a strong implication of a half cadence in D major. The melodic content is based largely on the first theme. Similar to previous scoring, Maslanka begins by hinting at the long, lyrical lines but quickly succumbs to an integrative ostinato pattern that is originally divided between the second vibraphone, third and fourth marimba, and bass marimba. By measure 171, the homophonic texture has changed to a polyphonic texture with dense rhythmic interplay between

[271] David Maslanka, "Crown of Thorns," Composer Notes (Norman, Oklahoma: Oklahoma University Percussion Press, 1991), no page number indicated.

voices. The collective energy of the rhythms is propelled by the accents that outline the rhythmic structure used in the transition section that follows (measure 178 through 181). The polyphonic section coalesces into a syncopated *tutti* rhythm that modulates to F major in measure 182. The following phrase (measure 182 through 201) is similar in melodic, rhythmic, and harmonic content. Of note is the harmonic progression that works in synergy with the *tutti* rhythmic structures. For example, the *tutti* rhythmic structure in measures 199 through 201 works through a sequence of seemingly unrelated parallel major chords that evolves into a glorious A-flat major tonality that begins the new phrase in measure 202.

The next phrase of the development (measures 202 through 210, Excerpt 30) recalls the long lyrical melodic lines characteristic to the music of Maslanka. The melody that is presented in the glockenspiel, first and fourth marimba, and bass marimba is set against a sequence of arpeggios expertly scored between the vibraphones and second and third marimbists. The effect of the melody is angelic with a harmonic canvas reminiscent of a harp arpeggiations.

Excerpt 30.


Glock.
Vibes I
Vibes II
Mar. I
Mar. II
Mar. III
Mar. IV
Bass
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Crown of Thorns
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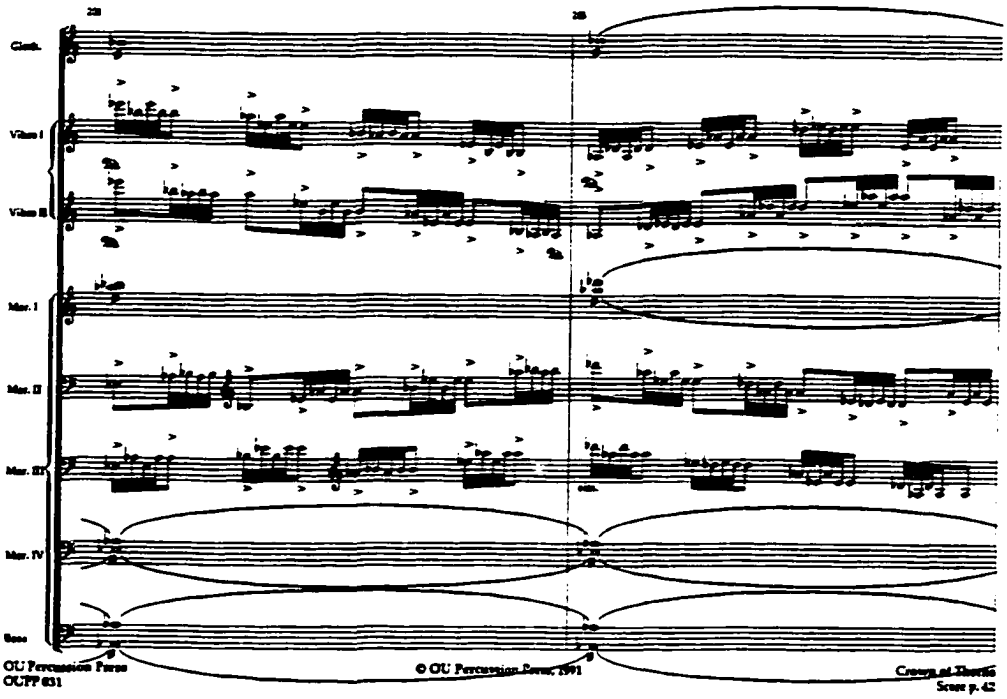
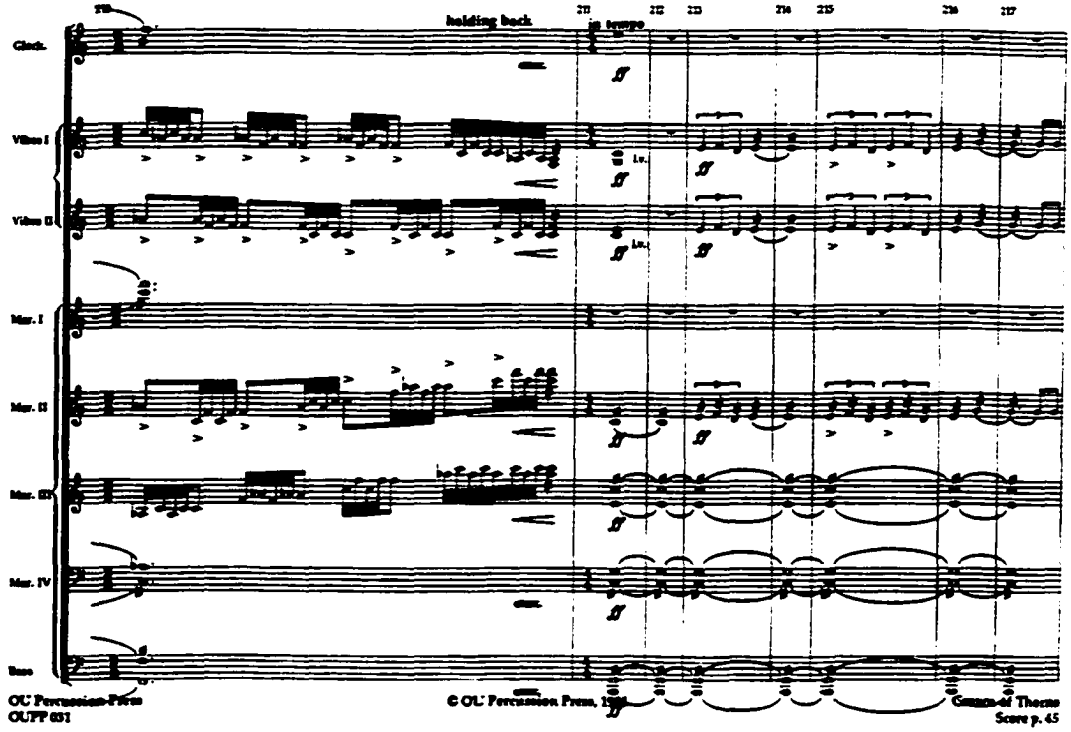


The section is followed by a homophonic chorale-like melody based on the first theme (measures 211 through 219, Excerpt 31). Without interruption, the chorale continues with the harp-like arpeggios epitomizing Maslanka's idea of musical continuity that stems from "a sense of being moved through a musical space from start to finish."[272]

Excerpt 31.

[272] Ibid.


holding back
in tempo
Glock.
Vibes I
Vibes II
Mar. I
Mar. II
Mar. III
Mar. IV
Bass
OU Percussion Press
OUPP 031
© OU Percussion Press, 1991
Crown of Thorns
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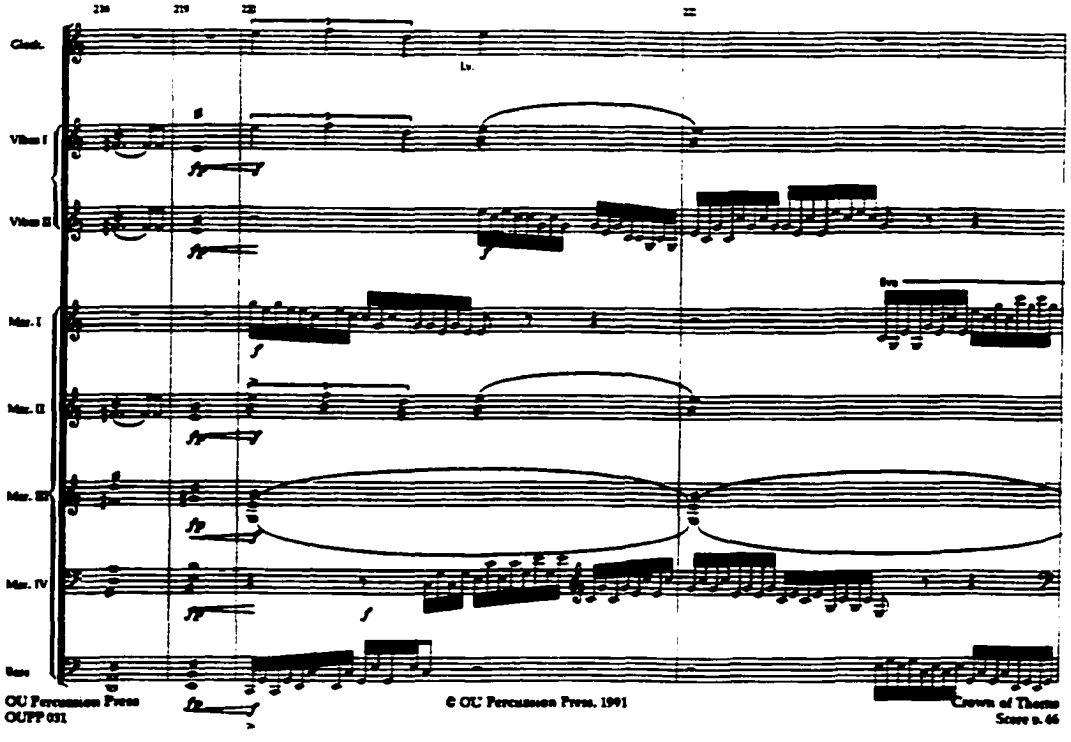
Glock.
Vibes I
Vibes II
Mar. I
Mar. II
Mar. III
Mar. IV
Bass
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© OU Percussion Press, 1991
Crown of Thorns
Score p. 46

Maslanka continues similar thematic material from measures 222 through 243 with a dramatic decrescendo and thinning of texture to the extension that dissipates into an A major chord (measure 247). Maslanka composes an extension to the development from measures 248 through 256 exuding an air of mystery. Three marimbists sustain an E major chord while the glockenspiel and vibraphone perform three occurrences of a melody based on E locrian mode. The texture thins to a solitary vibraphone voice.

The recapitulation (measures 257 through 286) is based on the third theme of the work. Maslanka recalls many of the major melodic, harmonic, and rhythmic ideas but places each in a more reserved voicing with a thinner homophonic texture throughout. Overall, the section begins by recalling the long lyrical lines and various ostinato accompaniments that pervade the piece. In the second phrase of the recapitulation (measures 287 through 307), Maslanka thins the texture and timbre further by composing a homophonic texture for just the marimba choir. The harmonic structure of the accompaniment is in the tonal center of D major with the melody (marimba II) in D minor recalling one last time, the struggle between "sober and reflective...with the joy and energy of liberation."[273] The work continues a long dying away (measures 287 through 327) based on the closing area material of measures 119 through 143. The search for D major is averted again in measure 327 with a second-inversion plagal cadence that resolves to D minor. The coda

[273] David Maslanka, "Crown of Thorns," Composer Notes (Norman, Oklahoma: Oklahoma University Percussion Press, 1991), no page number indicated.

(measures 328 through 338) strongly tonicize D minor but ends on a Picardy third in D major perhaps transcending the "depth of suffering" that the "crown of thorns" represents and the universal experience that musically represents the imagery of Christ.

Crown of Thorns represents one of the pivotal compositions that defined the beginning of a new idiom within the keyboard mallet ensemble medium known as "percussion orchestra." Pedagogue Lance Drege described the importance of Maslanka's composition toward the development of literature for the newly emerging medium:

> I have always thought of [*Crown of Thorns*] as a percussion orchestra piece rather than a mallet ensemble composition. When I think of mallet ensembles, I think of pieces that were written exclusive to be only for a certain number of mallet keyboard instruments or they were transcriptions of orchestral literature. *Crown of Thorns* is a unique example since it does not require battery percussion instruments. The composer felt like he could say what he needed to say with just using mallet instruments.[274]

Indeed, *Crown of Thorns* represents one of the first compositions toward the development of percussion orchestra idiom. Moreover, the high quality of compositional technique rivals that of any great composer demonstrating a "keen understanding of the boundless musical potential and innate sense of lyricism" for the percussion orchestra medium.[275] However, it is important to note that Maslanka

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[274] Lance Drege of Norman, Oklahoma, interview by author, October 17, 2002, Norman, Oklahoma, tape recording, The University of Oklahoma Catlett Music Center, Norman, Oklahoma.

[275] Lance Drege, editor, Oklahoma University Percussion Press program notes, website: http://music.ou.edu/oupp/OUPRESS.html

would probably view the *Crown of Thorns* as an autonomous composition unrelated to a given genre. In reference to Gerard Manley Hopkin's idea of "particularity," Maslanka wrote:

> Back to the idea of particularity of each moment: my composing is particular. I am not writing a masterpiece for the future, I am writing a piece for here, for now, for particular players, out of the shining energy of this time. When the moment is attended to so carefully—is stared at, if you will—then great creative energy is released, and you as an audience share in this. Indeed you complete the circle that makes the moment possible.[276]

Crown of Thorns therefore may be viewed as a catalyst for the development of the percussion orchestra idiom. Earlier compositions such as Gordon Peter's *The Swords of Moda-Ling* (1957) and Dan Welcher's *Chameleon Music* (1988) are also catalysts for the new percussion orchestra idiom. Later compositions that epitomize the percussion orchestra idiom include Eric Ewazen's *The Palace of Nine Perfections* (1999), *The Night Watch* (2000) by Joseph Blaha, and *Concertare* (2001) by Raymond Helble.

Stained Glass

The University of Utah Percussion Ensemble commissioned *Stained Glass* from David R. Gillingham in 1991. The mallet-ensemble composition is scored for the following instrumentation:

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[276] David Maslanka, "Composing and its Relationship to the Community," 1.

Percussion 1	Bells, xylophone
Percussion 2	Crotales, bells, water crotales
Percussion 3	Chimes, anvil
Percussion 4	Marimba
Percussion 5	Marimba
Percussion 6	Marimba
Percussion 7	Vibraphone, suspended cymbal, crystal glasses
Percussion 8	Vibraphone, crystal glasses, crash cymbals
Percussion 9	Bass drum, large tam-tam, temple blocks
Percussion 10	Large tom-toms, rototoms, F# crotale on drum
Percussion 11	Timpani
Pianist	Piano

As can be deduced from both the title of the work and the tonal colors listed above, *Stained Glass* was inspired by the beauty and color of stained glass. The work, and its individual movements, is therefore programmatic. Gillingham composed the composition in a set of three continuous movements titled "Foyers", "Cathedrals," and "Sun Catchers."

As described by Gillingham, "Foyers" depicts the variations of stained glass found in entrances of dwellings.

> As doorways lead to main living areas of homes, so does this movement serve as a sort of "prelude" leading to the other two movements.[277]

The various musical entrances of the 129-measure movement "bid a sort of continual welcome" that suggest the ongoing "openness" of the movement.[278] The openness Gillingham refers to is also extended to the melodic and harmonic content employed throughout the movement.

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[277] David R. Gillingham, "Stained Glass," Score notes by composer (Greensboro, North Carolina: C. Alan Publications, 1991), no page number indicated.

[278] Ibid.

The composition opens with a melodic motive doubled in the bells, bass marimba, and piano in octaves. The elongated note values used in the six measure introductory material evoke doorbells. Throughout the composition, crotales and chimes programmatically mimic doorbells and wind chimes. The underpinning of the introduction is outlined by two marimbists performing a contrapuntal ostinato over an alternating meter of 2/4 and 6/16. Gillingham employs the use of four-note whole tone patterns that are metrically conducive to flowing across both meters seamlessly.

The following phrase (measures 7 through 14) provides a variation of the opening six-measure thematic material with slight alterations of melodic figures and brief, one-beat re-scoring of marimba ostinato. Gillingham introduces the tonal color of the vibraphone briefly in measures 11 and 12 before introducing a pedal tone F# timpani roll that thunderously crescendos into the new section (measure 15) and resolves on the note C forming a tritone relationship within the whole tone pattern. Gillingham uses several pitch-related devices to evoke moods throughout the composition. As previously described, the whole tone patterning of melodic notes and the tritone motive found in bass lines pervades the composition. Additional interplay of whole tone patterns and dominant seventh chords are used at the conclusion of the movement. The combination of these pitch-related elements creates a dark underpinning that Gillingham described as "uncertainty" as to where the programmatic (visual) elements of the composition will lead the listener.[279]

[279] Ibid.

The strong color of the timpani roll in the opening is overcome however by a literal repeating of opening material. Additional tonal colors are added though as the composition unfolds. Most notably, the introduction of crotales (measure 19) and chimes (measure 27) add to and complement the previous melodic material repeated from the introduction. In the final phrase of the introduction (measures 1 through 35), Gillingham intertwines the tonal colors of the metal tuned idiophones using hemiolas (3:2 and 5:2). In addition, new coloration from the piano adds to the texture in the form of isolated tone clusters. The phrase again builds to a thunderous *fortissimo* before integrating an unexpected grand pause that evokes silence as sound.

A variation of the opening whole tone ostinato begins the next section (measures 36 through 61). Gillingham also changes the time signature to alternate between the meters of 8/16 and 7/16. After a short introduction of the new ostinato, Gillingham introduces the main thematic material of the movement through new tonal color of the xylophone and pianist (measure 39). The thematic material cast in the xylophone and piano are based upon an open tonality found in the introduction. Against the interweaving of ostinatos created between the marimbas, xylophone, and piano, Gillingham duplicates the textural concepts found in the introductory material. The combination of crotales and chimes creates a countermelody and is rhythmically outlined by non-tuned membranophones such as tom-toms and bass drum. Additionally, the tonal color of the vibraphone reappears (measure 52) doubling the marimba ostinato that has pervaded the movement. The ostinatos are

abruptly interrupted as Gillingham shifts to a transitional section (measures 56 through 61) that shifts the linear counterpoint to vertical counterpoint. The musical scoring outlines the division of symmetry of the alternating 8/16 (3+2+3) and 7/16 (2+2+3) meter. As in the previous section, the variation builds to a thunderous *fortissimo*, only to be transformed into another tonal variation at the dynamic level of *piano*.

The second variation (measures 62 through 81) transfers the role of the ostinato to the two bell players. The roles are further reversed as the marimba choir, chimes, and piano perform a *legato* melody in the form of a quasi-chorale. The short variation ends with another vertically scored section that builds to *fortissimo* with another predictable, but longer, grand pause. The following thirty-five measures (measures 83 through 116) is a literal repetition of the opening theme found in measures 1 through 35.

The final thirteen measures (measures 117 through 129) begin with interplay of sixteenth notes that imply pitch relationships alternating between the timpanist and the tom-tom player. The interlude provides a reprieve from the predictable grand pauses that have occurred at the end of previous variations. However, at the conclusion of the four-measure interlude, a one-beat grand pause returns before ending the movement with a rhythmic, harmonic, and melodic interplay of whole tone patterns in the bells, crotales, and chimes that wane against a D major pedal tone chord in the piano and timpani voice.

The pedal-tone timpani roll connects "Foyers" to "Cathedrals" (measures 130 though 205), a movement that attempts to capture the magnificence of stained glass found in cathedrals worldwide. The rolled pedal D in the timpano is passed to a monophonic scoring for chimes that the composer describes as "peeling church bells."[280] In essence, a solitary and seemingly random chime note—also D—unfolds to a simple rhythmic ostinato (measure 135). Although not indicated by the composer, the unfolding effect can be further enhanced if the conductor allows the performer solitarily to build the pattern without the aid of conducting. As the counterpoint of the chimes fade, new tonal colors in the form of crystal glasses are introduced (measure 140). Percussionists are instructed to rub the edge of the crystal glasses with a wet finger aurally reproducing the sound of a glass harmonica. As indicated the glass are tuned to the tritone relationship normally found in the bass voices of the composition (D and G# respectively).

As the last remnants of the simulated church bells and radiant tones of crystal glasses fade, the marimba choir evokes "organ-like strains" reminiscent of the Renaissance.[281] The tonality breaks from the whole-tone modes used in "Foyers" and is based on Western tertiary harmony. The organ motive scored for marimba choir is further enhanced by a simple countermelody in the bells and a continuance of harmonic overtones produced by the crystal glasses.

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[280] David R. Gillingham, "Stained Glass," Score notes by composer (Greensboro, North Carolina: C. Alan Publications, 1991), no page number indicated.

[281] Ibid.

As the organ motive ends, Gillingham scores a one-measure ostinato for the pianist consisting of a sextuplet in the right hand and sixteenth notes in the left hand. He further scores the hemiola in the upper treble register to create a dreamy effect. After the mood is created with the aid of bell-tones, Gillingham evokes a chant style in the marimba choir consisting of parallel minor thirds. After one statement (measures 158 through 170), the marimba choir provides harmonic support to newly composed antiphonal motives between the two vibraphonists. Further antiphonal effects are composed for the marimba choir in the form of rolled, four-mallet chords. The minor modality of the section ends on a major seventh chord based on F minor.

The final section of the second movement changes tonal colors again (new stained glass?) with the adoption of a new sixteenth note ostinato in the piano and marimba. Another layer of texture is added in the metal tuned idiophones (chimes and bells) that provide the background for another sustained chorale melody scored for marimba and vibraphone. Much like the colors in a stained glass window, Gillingham is able to create a three dimensional effect by manipulating tonal colors within the ensemble. As "Cathedrals" ends, voices within the various textures created compositionally fade. Identical to the ending of the first movement, a solo pedal tone C is produced from a timpani roll. The solitary note represents the C major tonality that the movement was searching and provides a continuous flow into the last movement.

"Sun Catchers" (measures 206 through 361) is also programmatic, depicting "all the radiant colors which are reflected by a variety of multicolored sun catchers."[282] The movement begins in a joyous *giocoso* (cut-time meter) in a parallel presentation of E major and E Lydian mode. The simultaneous tonality is scored for the vibraphone choir and one bass marimbist that perform sustained chords in E major while an ostinato in E Lydian mode is developed in the bells, chimes and remaining marimbas. The combination of the two textures provides the background material for the melodic theme. After a brief introductory ostinato is developed, the first theme of the movement is presented in the xylophone and piano (measure 207 through 228). After a one-measure *soli* by the roto-tom and timpani player (measure 217), the primary theme is presented again in the mode of B-flat Lydian (measures 218 through 228).

Measure 229 marks the beginning of a secondary chorale-like theme presented throughout the tuned idiophones. Underneath the texture, Gillingham composed a harp-like arpeggiations in the piano outlining the tonality of E major. As a contrast in timbre, a fugal exposition evolves as the chorale ends. The new tonal colors (measure 246) utilized in the fugue consist of essentially non-tuned membranophones and idiophones. The timpanist begins the thematic material comprised of triplet variations in a four-measure motive. The roto-toms then repeat the motive as the timpanist provides a countermelody to original subject. Indicative of fugal form, a third entry of the motive occurs in the temple blocks as the

[282] Ibid.

timpanist and roto-tom player perform complementary counterpoint to the subject. The rhythmic motives employed are derived from rhythmic motives found in the primary theme of the movement. Melodic fragments from the primary theme are reinitiated in the marimbas while counterpoint is generated from the rhythmic fugue (measure 262). Within a few measures, a secondary fugal exposition occurs between the marimbas, xylophone and piano. The original fugue in the non-tuned idiophones serves as an ostinato accompaniment to the tuned idiophone fugal exposition. The tuned idiophones eventually develop the primary theme of the movement toward the conclusion of the section (measures 299-300) in a *tutti* vertical counterpoint. The fugue section is extended however with a simple duet between the timpani and triangle. Variations of the primary melodic theme that began the movement emerge again in the xylophone and marimba against the ostinato created in the timpani and triangle thus creating another fugal motive. As the thematic material is developed, a secondary theme in C major evolves into an ostinato pattern that serves as the subject of the closing material. First stated in the xylophone (measure 313), the subject is passed to a marimbist (measure 315) and subsequently to the vibraphone (measure 317).

Stained Glass ends with a coda (measures 319 through 361). The concluding section is composed in cut-time meter and begins with fragments of the primary theme in "Sun Catchers." While the melodic content is presented in the marimbas, the E minor harmonic accompaniment is presented in the form of a chorale in the bells, crotales, bass marimba, and vibraphones. The introduction of

timpani and tom-toms in measure 336 and 337 respectively provide the impetus for the last rhythmic drive of the coda. The scoring transforms to vertical scoring with a call-and-answer section (measure 238) that joins in *tutti* quarter-note triplets throughout the ensemble. After a one-beat grand pause, a final E minor ostinato is composed in the marimbas with chordal accompaniment in the vibraphone, bass marimba, and crotales. The melodic content is again derived from the primary melodic theme and is composed for xylophone and piano. A three-measure fugal entry (measures 355 through 357) against a sequence of descending major chords propels the composition into composed *glissandi* that end the work in E major.

nomen solers

nomen solers: a marimba quintet (1993) by Cynthia C. Barlow (1970-) won first place in the 1993 Percussive Arts Society International Convention Composition Contest.[283] The work for mallet ensemble began as a composing assignment while Barlow was studying theory, composition, and percussion at West Texas State University (now known as West Texas A&M University). In an interview, Barlow indicated that

> [*nomen solers*] began as a project for my composition lesson. We had started a marimba quartet offshoot of

[283] In an interview, Cynthia C. Barlow indicated that the title *nomen solers* was derived from a Latin translation of English text meaning "Clever Title"—a generic title given to the composition during its development. Upon completion of the work, Barlow retained the title in Latin form. Lower-case letters were used instead of the traditional all-capitalized letters common to the Latin language to add an "air of mystery that fit well with the way the piece begins with hints at the themes." The composer felt that all capital letters looked rather like shouting. The composer has since recognized a spelling mistake conceding that "clever" in Latin is actually spelled "sollers." Electronic mail interview by author, December 4, 2002.

> our percussion ensemble [at West Texas State University], and a colleague and I thought we would take the opportunity to stretch our composition muscles while we had a group in place, ready for new literature to tackle, and each writing a piece for the group to premiere.[284]

In its original inception, the mallet ensemble began as a mallet quartet. During its development, Barlow noticed a composition contest posting by the Percussive Arts Society issuing a call for original mallet-ensemble compositions with criteria of five mallet percussionists along with a minimum time requirement five minutes. As a result, Barlow's composition was expanded and submitted to the composition contest. *nomen solers* ultimately received first place in the keyboard percussion ensemble category and was subsequently premiered the same year at the Percussive Arts Society International Convention in Columbus, Ohio. The Eastman Percussion Ensemble, Rhythmaxis, premiered the quintet for marimba ensemble.

nomen solers is composed for a mature percussion ensemble and employ two-mallet performance technique throughout. The quintet for mallet ensemble is scored for the following instrumentation:

Marimba I	Minimum 4 octave marimba (or xylophone)
Marimba II	Minimum 4 1/3 octave marimba
Marimba III	Minimum 4 octave marimba
Marimba IV	Minimum 4 ½ octave marimba (low F)
Marimba V	Minimum 4.6 octave marimba (low E)

[284] Cynthia C. Barlow, "nomen solers," Electronic mail interview by author, December 4, 2002.

Barlow included alternate parts composed for 4 1/3 octave marimbas (or xylophone substitute) if extended range instruments are not available. At the time the piece was written, extended octave instruments (i.e. greater than 4 1/3 octaves) where becoming popular for both solo and ensemble use. Barlow indicated that her fascination with the sound of the marimba, especially the lower octave, compelled her to compose solely for the instrument rather than a more "traditional" mixture of keyboard percussion instruments (i.e. xylophone, vibes, xylophone, and marimba).[285]

The five-minute, twenty-second *nomen solers* is a one-movement work in A-B-A^1 form. Its overall form is outlined below.

	A	B	A^1	Codetta
Measures:	1-75	76-127	128-168	169-195
	Vivace	*Chorale*	*Tempo primo*	

Barlow adopted non-traditional elements for the rhythmic and harmonic content of *nomen solers*. For the most part, the composition is rhythmically driven. The core of the work is based on thematic material presented over fifty-two shifting meters—comprised of both common time and compound meters. Barlow attributes some of the rhythmically ideas to an unconscious inspiration of concert band composers such as David Holsinger. Moreover, Barlow incorporated asymmetrical rhythms over the shifting meters. She further links the adoption of non-traditional rhythmic

[285] Ibid.

structures to "the steady diet of percussion solo and ensemble literature that avoids sticking to 4/4 meters like the plague more often than not."[286] When the full ensemble is scored, antiphonal effects are created resulting in interplay of thematic material. The rhythmic interplay usually occurs in ½ beat subdivisions in both "A" sections of the composition with a heavier emphasis on the latter "A" section and codetta.

Similar to the non-traditional rhythmic elements employed, the primary harmonic content of the composition employed a quartal character centered on the note G. Barlow described the compositional process regarding harmonic content:

> I was having a great deal of fun with quartal harmonies in my composition studies, which also led easily into the blurry sort of modal key center: mostly minor, but without many typical tertiary statements of it. I had found that if I tried to stick to a traditional harmonic vocabulary, things just came out trite and derivative, so *nomen solers* was my attempt to break myself out of my own I-vi-ii-V [mode] and find a new vocabulary.[287]

Overall, the tessitura of the composition tends to favor the lower range of the mallet ensemble. Barlow adopted the idea after performing Keiko Abe's *Memories of the Seashore*, specifically following a technique of Abe's solo marimba composition that exploits the lower range and timbre of the marimba. Barlow acknowledged her

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[286] Ibid.

[287] Ibid.

then passion for the lower register citing "the sound of five marimbas all hovering in a relentlessly undulating sort of way around their lowest notes intrigues me."[288]

The primary melodic motive of *nomen solers* is outlined in the first two measures of the mallet ensemble. Barlow cleverly disguised the pitches of the motive by drawing attention instead to the rhythmic drive of the eighth note triplets centered on the solitary note G that precedes the motive. At the end of the monophonic line, Barlow presents three falling notes (Bb-A-G) that serve as the pitches for what she terms "motive X."[289] The falling-note motive may be due to Barlow's mental conception of the piece:

> The image that I always had in mind was of a meteor shower, as I love celestial events. One shooting star, then another, no consistent rhythm to them, just a nicely random visual light show that builds, subsides to a calm moment of having nothing but the pinprick lights of the steady, stalwart stars themselves to watch until the streaks start up again for a final flurry.[290]

The introductory statement also outlines Barlow's harmonic centricity on the note G used throughout the composition. The opening twelve measures present melodic and harmonic material in a seemingly random manner.

Motive "X" is presented in its complete form in the first marimba part (measure thirteen) accompanied by an accented eighth-note background performed

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[288] Ibid.

[289] Ibid.

[290] Ibid.

on a solitary note G. Throughout the first "A" section, subtle melodic and rhythmic variations of motive "X" are presented in short, well-developed phrases. The musical phrases generally begin thinly scored and build to a full polyphony before repeating the texture again. Barlow offers another programmatic reference that describes the overall timbre of the composition:

> Conversation provided the inspiration. Beginning slowly and building to a chattery cacophony, the impression it gives is of a group of friends gathering, catching up, arguing playfully, laughing, and generally carrying on. They then calm down for a bit, agree for a while, ponder a more serious conversive tack, until the boisterous banter starts up again.[291]

As the "A" section ends, rhythmic unity is achieved in all five voices that outline the chordal harmony employed in the following chorale section.

The chorale, or section "B" (measures 76 through 127), provides a reprieve to the rhythmic drive employed throughout the initial "A" section. In an effort to break from traditional tonality, Barlow retains the quartal harmonies for the chorale. Moreover, the rolled section is comprised of individual melodic phrases of unequal length that overlap one another. However, at key points, the chorale phrases collectively end before beginning again. In measure 124, a constant eighth note rhythm on the note G provides an accelerando into the final "A" section.

The final "A^1" section (measures 128 through 168) repeats excerpts from the first "A" section with variation. Overall, the "A^1" section is more rhythmically dense creating antiphonal effects that result in rhythmic interplay of thematic

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[291] Ibid.

material. The rhythmic interplay usually occurs in ½ beat subdivisions and is seemingly random but coalesces into a cohesive whole. The "A^1" section ends in a repeated rhythmic structure that propels the work into a codetta that utilizes a non-traditional meters such as ¾ + 3/8. In the final codetta (measure 169, letter N), Barlow exploited rhythmic density even further by increasing the frequency of the characteristic rhythmic motive of sixteenth-sixteenth-eighth in ½ beat antiphonal interplay between the five marimbists. The work ends in a *tutti* eighth note rhythm utilizing quartal harmony centered on the note G.

Machine Duck

Machine Duck (2000) was composed for the 2000 Percussive Arts Society International Convention composition contest. Scott Comanzo (1979-) composed the mallet quartet for two three-octave vibraphones and two marimbas (4 1/3 octave and 4 ½ octave respectively). The title of the composition was derived from the original verse provided by the composer:

> Machine Duck
>
> There once was a duck named Roger
> who grew more insane as he wandered.
> Then he found a machine
> to make him feel clean,
> and went back to the pond to ponder.
>
> He went to weekly machine sessions until he could
> successfully flip in and out of the water headfirst.[292]

[292] Scott Comanzo, "Machine Duck," Score notes by author (Stamford, Connecticut: MalletWorks Music, 2000). Original poem by Scott Comanzo.

Although it would appear that the mallet ensemble is programmatic based on the poem "Machine Duck," Scott Comanzo explained that the poem was used solely as the inspiration to derive the title. In an interview with the author, Comanzo stated:

> The limerick is actually a tool to help explain the title and the piece—not the other way around—the way it would appear and traditionally would be. I had written the Duck theme back a few years earlier in my high school days in a work for violin and piano and a friend of mine had commented that it had sounded like ducks doing back flips in the water.[293]

Similar to the title derivation for *nomen solers* by Cynthia C. Barlow (1993 Percussive Arts Society Mallet Composition Contest Winner), Comanzo's title was a product of the composition.

Machine Duck was composed in a continuous one-movement format. Specifically, the 303-measure composition consists of fourteen sections related by thematic content comprised of four primary motives. The first motive occurs in the introductory-like section (measures 1 through 27, Excerpt 32) and consists of similar chromatic motives (Motive "A") throughout the mallet instruments. These motives are comprised of eight and twelve note chromatic sequences that overlap in predetermined alternating meters of 2/4 and 6/8. Comanzo uses accents to outline the highest and lowest note of each chromatic sequence that creates cross-accent rhythmic patterns. In contrast, a sense of unity is created within the seemingly random patterns by composing grand pauses in the flow of sixteenth notes

[293] Scott Comanzo, Columbus, Ohio, to Bruce Roberts, Norman, Oklahoma, December 15, 2002, transcript (letter) in the hand of Bruce Roberts, The University of Oklahoma.

(measures 7, 10, 14, 18, 24, and 27). The motoric chromatic lines created may best be described as linear counterpoint.

Excerpt 32.

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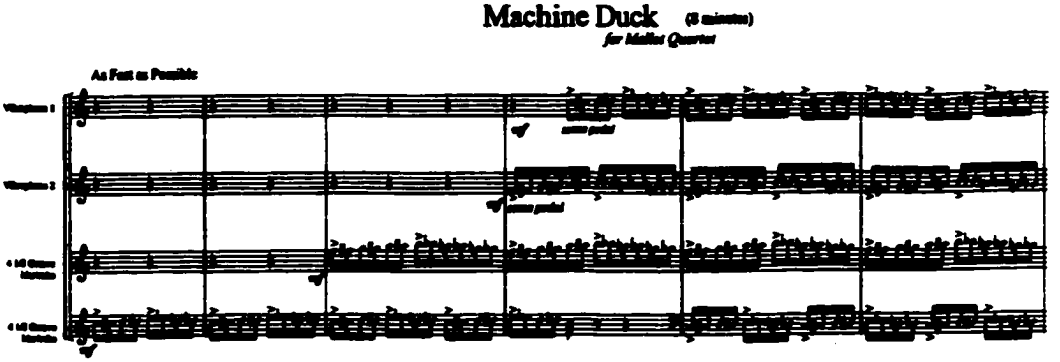

The second motive, "B," consists of a relaxed eighth-note melodic motive (measure 29, Excerpt 33) presented in the first marimba part. The second marimbist provided an accompaniment in the form of a quasi two-part invention. In measure 32, Comanzo repeats motive "B" in the first vibraphone part to create a brief three-part invention. The first marimbist adopts an interrelated four-mallet accompaniment figure with the second marimbist that serves as impetus for the development of the third motive, "C," (measure 42, Excerpt 34). Motive "C" is in direct contrast to the previous two motives in that Comanzo changes texture from a subdued, linear counterpoint to a strong, vertical counterpoint.

Excerpt 33.

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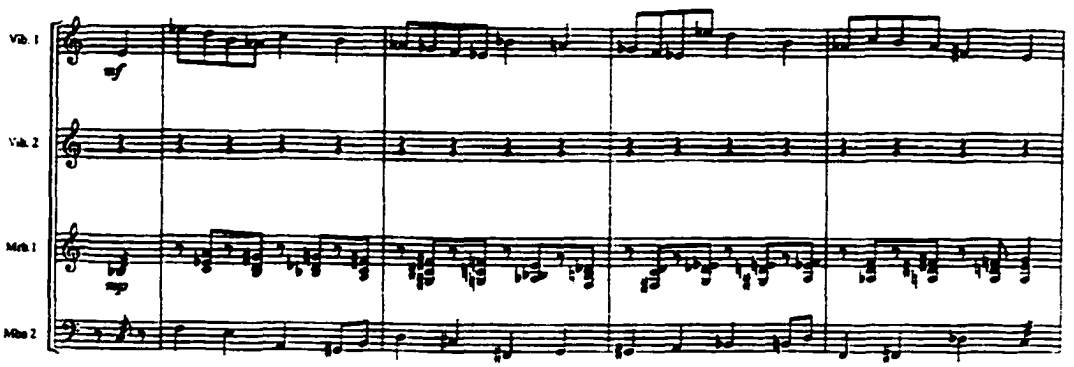

Excerpt 34.

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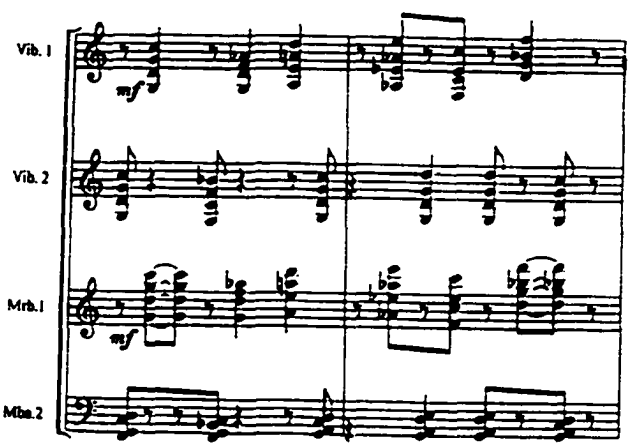

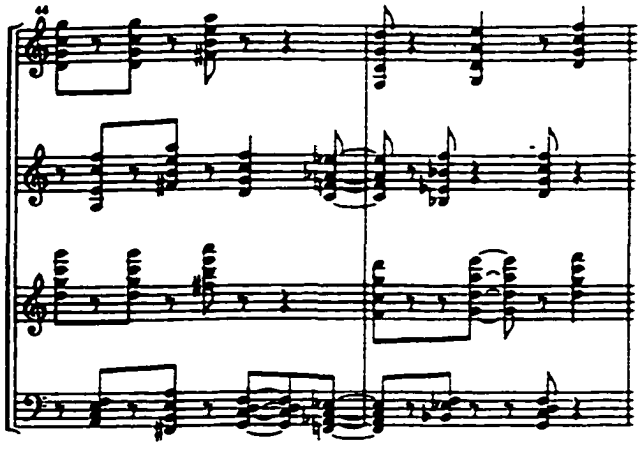

The third section (measures 50 through 119) marks the longest section of the mallet ensemble composition. In this section, Comanzo uses thematic material solely from motive "A." Nontraditional notation replaces the accents employed in the first section however. To create a three-dimensional texture throughout the overlapping motoric sixteenth notes, Comanzo instructs the performer to rise out of the texture by playing slightly louder, marked "PV" or primary voice. "SV" is also used to indicate a second voice, or middle ground. Those chromatic lines not marked are understood as background voices within the texture scheme. Measure 120 through 135 recalls thematic material related to motive "B" that serves as a transition from linear counterpoint to a vertical counterpoint. This effect is achieved by gradually decreasing note density and dynamics thus changing the overall texture.

The second major section within the composition begins in measure 135 and is marked "slower." Thematic material employed throughout the section is based on

motive "B" and is aurally more passive. The primary melodic content is presented in the first vibraphone part with accompaniment provided by the remaining three keyboardists. In direct contrast to the first part of the composition, both the melody and harmony change in overall texture utilizing non-diatonic movement within individual and collective voicing.

The sixth subsection (measures 146 through 166) changes to primarily a homophonic texture thus thinning the texture of the composition further. Comanzo replaces the somewhat predictable eighth- and sixteenth-note patterns previously used with eighth-note triplet patterns. The continual interplay of voices between the various keyboard parts comprises the fourth motive, "D" (Excerpt 35).

Excerpt 35.

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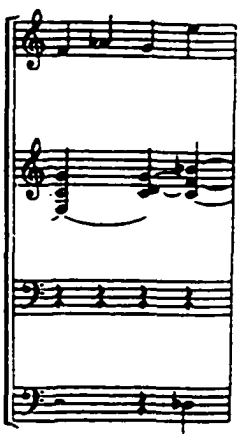

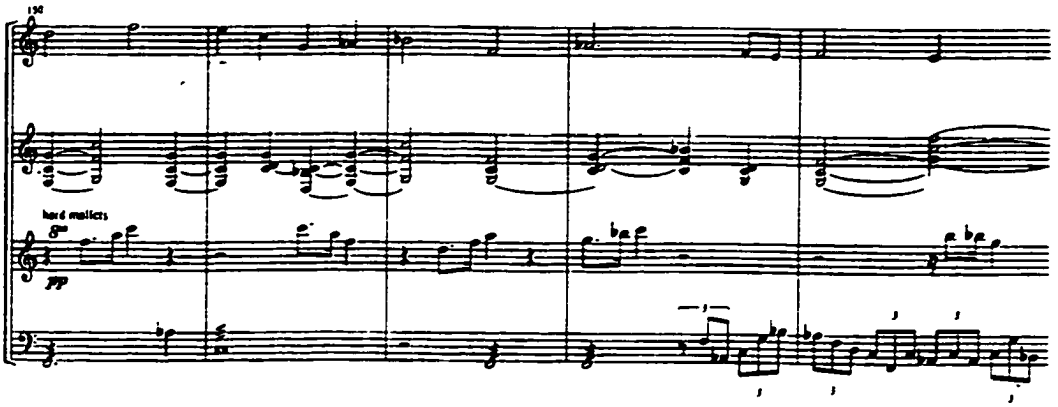

The thematic interplay slowly evolves into disguised interjections of motive "C" (measures 188 through 191). Similarly, interjections of short melodic motives based on "A" reappear (measure 214) that propels *Machine Duck* back to similar motive material from the introduction (measures 225 through 231, subsection 10).

Comanzo continues the abrupt shift in texture and temperament with the beginning of the eleventh subsection (measures 232 through 243) marked "Spastic Rubato ½ time." Thematic material of the *tutti* rhythmic structure is based on motive "C" and employs quartal harmony. The section is comprised of a four-measure phrase that is repeated three times before advancing to the twelfth subsection (measures 244 through 254) that again changes texture temperament. Marked "*Legato*," Comanzo thins the texture again by composing a rolled whole notes in the wood tuned idiophones (marimbas)—the longest note values in the work. Elements from previous chorale-like sections are reused in the short subsection that serves as a reprieve before the recapitulation.

The recapitulation section (measures 255 through 267) alternates thematic material from the previous *legato* section with thematic material from the beginning of the composition (motive "A"). Measure 267 serves as a one-measure transition from the motoric sixteenth notes to an eighth-note texture. Comanzo achieves this effect of rhythmically slowing by interjecting eighth notes within the texture and changing to non-diatonic melodic figures. The final subsection (measures 268 through 303) is based on motive "B" with accompaniment sixteenth note figures. As the section progresses, background voices utilizing sixteenth notes evolve into eighth notes thus rhythmically slowing the composition. The piece ends with three *tutti* statements in Db.

Machine Duck is indeed a very difficult work for mallet quartet. In an interview, Comanzo reflected upon the projected importance of the composition to the development of mallet ensemble literature:

> I can't [foretell if *Machine Duck*] will impact the development of mallet ensemble literature. It seems to be too difficult to perform correctly—that could mean something either way I suppose. But as far as the musical language I am using I would need to be producing more pieces like it to impact anything. But when this piece is too difficult, then it is difficult for me to progress the ideas any further in other pieces. Certainly this piece needs to [be] interpreted very differently than would make sense to most pieces. I don't know how to explain this but it makes the most sense to me when I listen to another recording of the piece than the one you heard and [then] compare and contrast. The performance by the University of Indiana in Pennsylvania Percussion Ensemble overall is technically executed better while the shape and gesture are much better in the Capital University (Columbus, Ohio) recording. As performers we now

> have to figure out when the notes matter and when they don't. As fast as possible [the tempo marking of *Machine Duck*] means as slow as you want to but in most sections of the piece, I'd rather the notes suffer than the tempo. The tempo and the exact rhythms are more important to the big picture. So maybe we can be headed into a musical climate where we realize the notes DON'T matter. We've been [experimenting] with the same twelve [notes] for centuries—GESTURE. But then again, this kind of impact cannot even be attempted in one piece.[294]

Out of fifteen entries submitted for the Percussive Arts Society mallet ensemble contest, *Machine Duck* received first place. Elyzabeth Meade of Eugene, Oregon was awarded second place for her composition *Curios for Mallet Sextet* (2000) and Matthew Briggs of Bloomington, Indiana received third place with *Marimba Quartet* (2000).

Palace of Nine Perfections

The University Of Oklahoma Percussion Orchestra commissioned "The Palace of Nine Perfections" (2001) from Eric Ewazen (1954-) in 1999.[295] A painting on twelve adjacent hanging scrolls by the seventeenth century painter, Yuan Chiang, inspired the twenty-three minute composition for ten

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[294] Scott Comanzo, Niskayuna, New York, to Bruce Roberts, Norman, Oklahoma, December 15, 2002, transcript (letter) in the hand of Bruce Roberts, The University of Oklahoma, Norman, Oklahoma.

[295] "The Palace of Nine Perfections" received its premiere performance on April 11, 2000 by The University of Oklahoma Percussion Orchestra at that institution and subsequently at its New York City premiere on February 26, 2001, at Merkin Concert Hall.

percussionists.[296] Written in three movements, "The Palace of Nine Perfections" is a programmatically expressive work that depicts scenes from this majestic artwork. Ewazen scored the composition for the following instrumentation:

Player I	Glockenspiel, chimes, crotales, xylophone
Player II	Vibraphone 1
Player III	Vibraphone 2
Player IV	Marimba 1
Player V	Marimba 2
Player VI	Marimba 3
Player VII	Bass marimba
Player VIII	Timpani
Player IX	Percussion 1: Four temple blocks, bell tree, four suspended cymbals, gong
Player X	Percussion 2: Snare drum, 4 tom-toms, and bass drum

Ewazen's composition is written in the style of the percussion orchestra idiom focusing extensively on tuned idiophones with non-tuned idiophones evoking images of the orient (i.e. temple blocks, gong).

The first movement, *Procession of the Emperor K'ang-hsi,* depicts a portion of the ancient Chinese tapestry portraying a "procession [that] consists of advance soldiers on horseback followed by a parade of dignitaries in fine and elaborate robes."[297] The introductory section (measures 1 through 17) evokes the grandeur of the palace through the mist. Ewazen musically depicts the scene by beginning with stately marching rhythms indicative of a procession. The opening four measures present a march-like ostinato between the non-tuned idiophones (i.e. gong, bass

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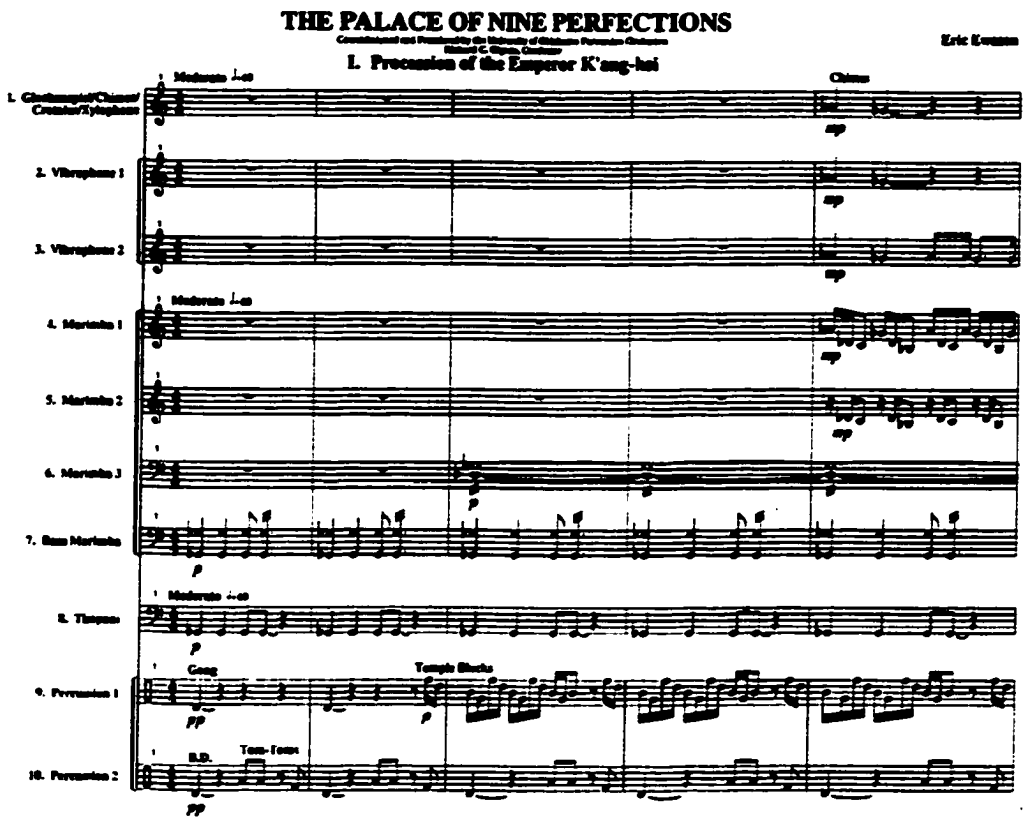
[296] Eric Ewazen, "The Palace of Nine Perfections," Composer notes in score (Norman, Oklahoma: Oklahoma University Percussion Press, 2001), no page number indicated.

[297] Ibid.

drum, tom-toms, and temple blocks) with an ominous, drone-like G-flat ostinato in the bass marimba and timpani. The temple block pattern (beginning measure 3, Excerpt 36) is perhaps the most programmatic implying the sound of horse-hoofs and evoking a sound canvas characteristic to the Orient as an instrument indigenous to the culture. After the mood of the procession is established, Ewazen presents the primary melodic motive consisting of a descending major second in the metal tuned idiophones (i.e. chimes and vibraphones). From measures five through eighteen, the drone continues with melodic content primarily composed for the metal tuned idiophones and countermelodies presented in the first and second marimba parts. In general, Ewazen employs a pentatonic tonality for the melody, countermelody, and harmony evoking yet another musical element indigenous to Eastern culture.

Excerpt 36.

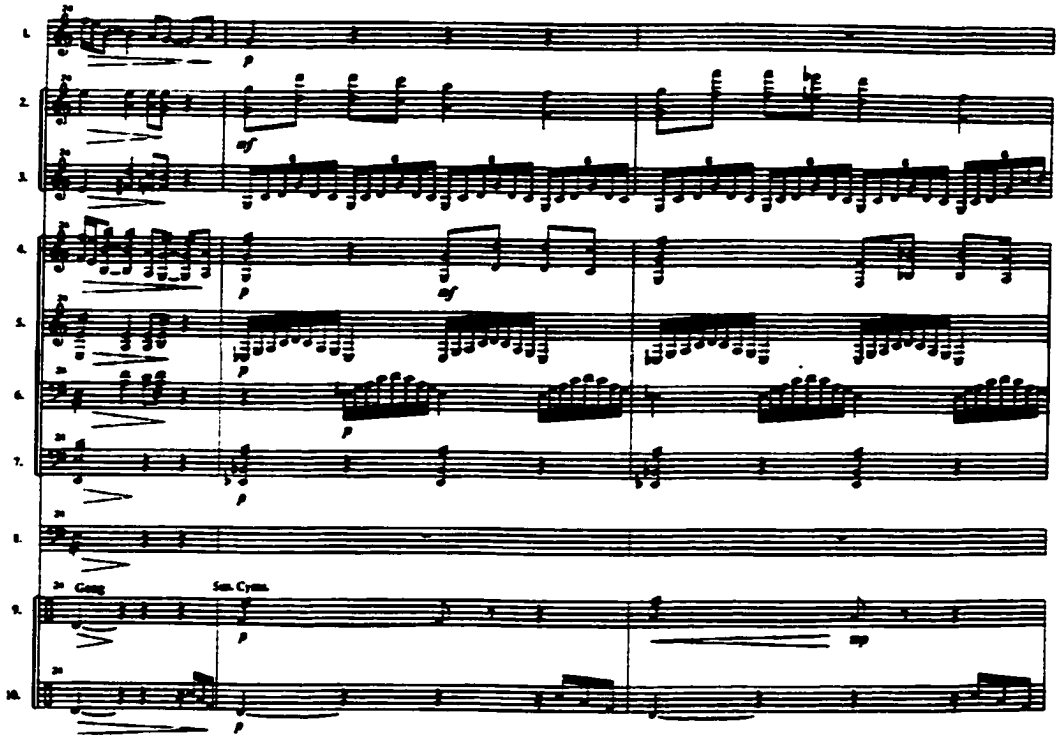


The first section of music, or "A" (measures 18 through 41), begins in the tonal center of A minor and continues the thematic material begun in the introductory measures. Of particular note are the "rapid, spinning gestures that represent the horses in full gallop (measures 25 and 26, Excerpt 37)."[298] Measure 25 begins a brief, two-measure phrase that illustrates this programmatic concept.

[298] Ibid.

Ewazen scored sextuplets in the second vibraphone part against thirty-second notes in the second and third marimba parts. Rhythmic spinning gestures pervade the movement.

Excerpt 37.



Ewazen thins the texture by returning to the stagnant but stately march rhythms and drone (measures 29 through 30) before building to an intricate polyphonic texture consisting of melodies and countermelodies throughout the ensemble. In measure 33, Ewazen instructs the ensemble to accelerate and crescendo from sixty beats-per-minute in common time to "Allegro Molto" in 9/8 compound meter (measure 42).

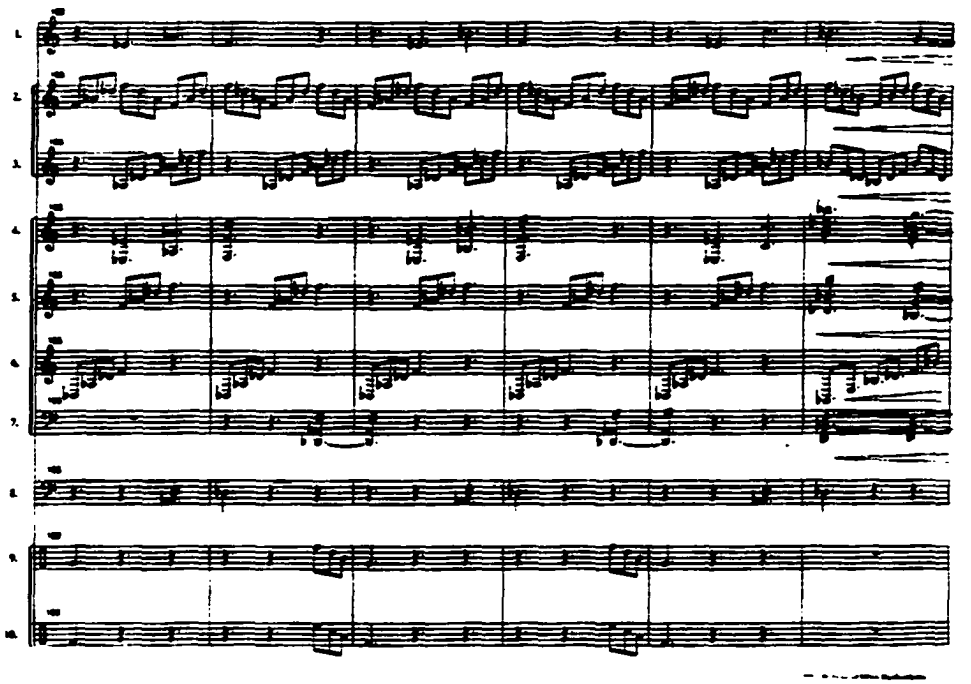
The "B" section (measures 42 through 141) begins with a six-measure introduction outlining a contrasting ostinato comprised of eighth notes in 9/8

compound meter (one beat to a measure). After a scaled diminuendo from *fortissimo* to *piano* dynamic level, the glockenspiel presents the first melodic theme beginning with the germ motive of a descending major second. The homophonic texture created is supported by an accompaniment in the vibraphone parts that alternate neighboring tones in the established triplet ostinato (measures 48 through 50). The two-bar melodic figure alternates between the glockenspiel and the first marimba part and culminates in a *tutti* rhythm in the tuned idiophones that ends the phrase (measures 57 through 64).

The second phrase within the "B" section (measures 65 through 77) is rooted in Bb minor. Ewazen presents a new tonal color, the xylophone, as the melodic instrument that once again begins with the characteristic descending major second motive (measures 72 through 78). Likewise, the harmonic content retains the characteristic triplet eighth-note accompaniment but also employs a sustained chord that implies a brief stint of C major but cadences on F# major. The section is scored more thinly than previous sections, being limited to three marimbists, two vibraphonists, and a xylophonist. After a short interlude (measures 78 through 82), Ewazen returns to a homophonic texture with the melody in the glockenspiel (measure 83 through 86) that passes to the second and third marimbist thereafter until measure 105. The triplet figure that has been an integral part of the background texture gains prominence through measure 117 with antiphonal arpeggio figures that rise and fall throughout the ensemble evoking another example

of the rapid, spinning gestures that programmatically represent horses in full gallop (Excerpt 38).

Excerpt 38.



The last phrase of the "B" section (measures 118 through 141) abruptly begins with vertical scoring but slowly evolves back to linear scoring with interjections of the running triplet eighth notes (rapid spinning gestures) in the bass marimba and tom-toms. The rhythmic motive regenerates by measure 126 in the bass marimba, third marimba and glockenspiel parts while the remaining tuned idiophones perform the melody based on the vertical scoring that began the phrase. Ewazen changes the tonal color of the ensemble to the end of the "B" section by switching harmonic and melodic functions between different voices within the tuned

idiophones. The rhythmic eighth note accompaniment is gradually thinned to two marimbists as the remaining tuned idiophones and timpanist sustain chords that ultimately settle on C major.

Ewazen changes the texture again in the development-like section "C" (measures 142 through 185). After a metric modulation to common time, the composition adopts a mystical aura beginning in E minor but shifts tonal centers frequently. The homophonic texture adds to the mysticism by placing the melody in the first vibraphone with a countermelody in the second vibraphone and doubled by the first marimbists. Much like a great symphony from the Romantic era, tonal colors are combined in subtle combinations as opposed to separating the ensemble into roles of instrumental colors assigned to specific melodic and harmonic functions. Ewazen continues to meld the melodic and harmonic material between metal and wood tuned idiophones until reaching a vertical scoring that exploits the overtone series in the keyboard percussion instruments (measures 156 through 161). By composing open fifths in the bass marimba voicing and thirds in the upper voices, a rich tonal sound is achieved indicative of tuning practices for wooden tuned idiophones. The scoring thereafter alternates between the linear and vertical scoring until reaching the recapitulation (beginning measure 186).

The recapitulation (measures 186 through 200) begins with a literal repeat of the opening measures 3 through 12 (measures 186 through 195). For the next five measures, Ewazen composed new, but related thematic material that transition to a recap of the "B" section (measure 201). The second recap is literal in meter

borrowings, but is only related in harmonic or melodic content. Ewazen transposed the recap beginning in E minor. Of particular note is the arpeggio accompaniment consisting of running triplets between the third marimbist to the second marimbist to the glockenspiel. Against this linear accompaniment, Ewazen scored vertical counterpoint for the melody throughout the remaining tuned idiophones. In measure 219, the scoring changes texture again with a subito-*piano* dynamic marking. A rhythmic hemiola of 3:2 (eighth notes versus dotted eighth notes) propels the section into the final codetta (measures 227 through 234) in common time. The movement ends in G major.

Movement II, titled *Through the Valleys of Mist,* represents the "beautifully mysterious realms" in the ancient Chinese tapestries.[299] Ewazen described the fantasy palace in the painting as set amidst the rocky cliffs, nestled among mist-filled valleys, and representing the home of the Paradises of the Immortals. The "soft and luxurious" chordal accompaniment that begins the movement depicts the mist as fragments of melodies appear and disappear within the mist.[300] *Through Valleys of Mist* begins with a half-note chordal accompaniment that evokes the mist and mysticism of the ancient Chinese tapestries by retaining an open voicing, generally consisting of perfect fourths and fifths with a dominant pedal tone in the chimes. The first melodic theme surfaces in the first and second marimba parts (measures 2 through 6, Excerpt 39).

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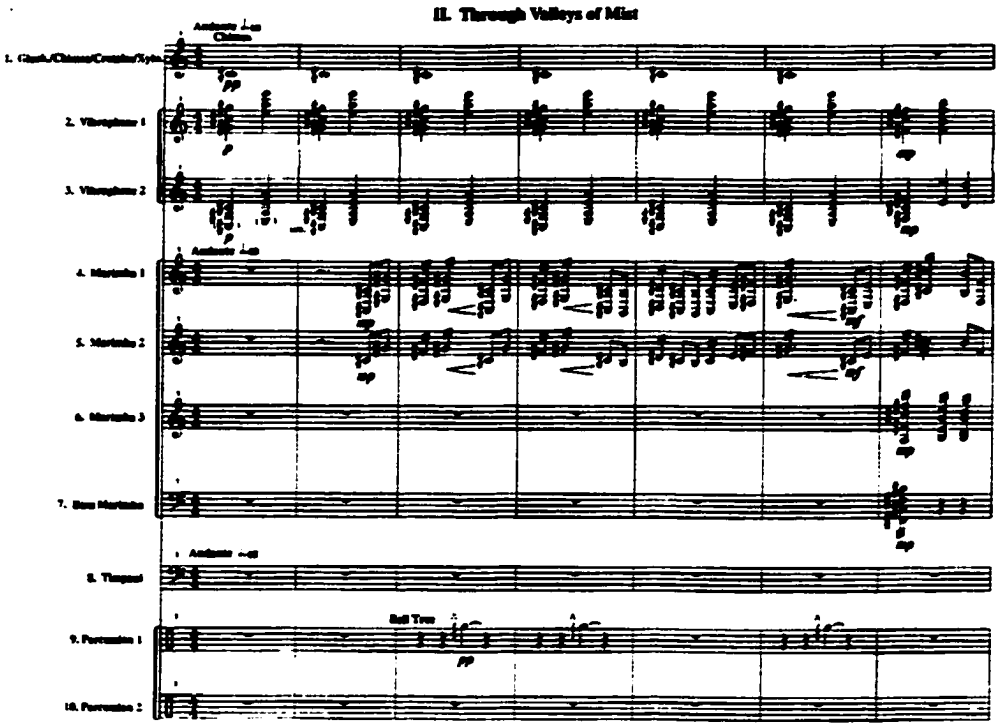
[299] Ibid.

[300] Ibid.

Excerpt 39.

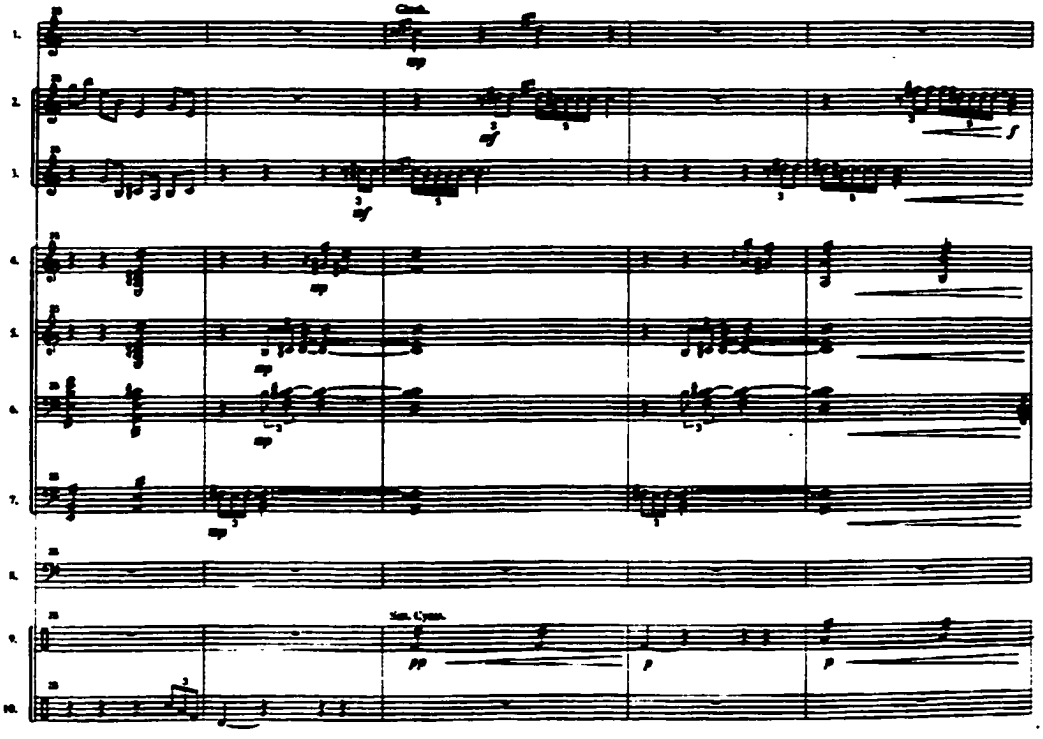


F# minor, the overall key of the movement, begins a similar phrase in the introductory material (measures 7 through 11). A second thematic melody begins in the third melodic phrase of the introduction (measures 12 through 17). Ewazen scored the melody for metal tuned idiophones with a rolled chordal accompaniment outlining a tonal center of G major with a strong inflection of E minor. The overall sub-form of the introduction appears to be a-a^{1}-b.

The movement continues without interruption in measure 18 with similar melodic themes in a call-and-answer effect in the vibraphones supported by a chordal accompaniment in the marimba choir. The compositional writing in

measures 26 and 27 (Excerpt 40) demonstrate Ewazen's mastery of blending texture and tonal color for tuned idiophones.

Excerpt 40.

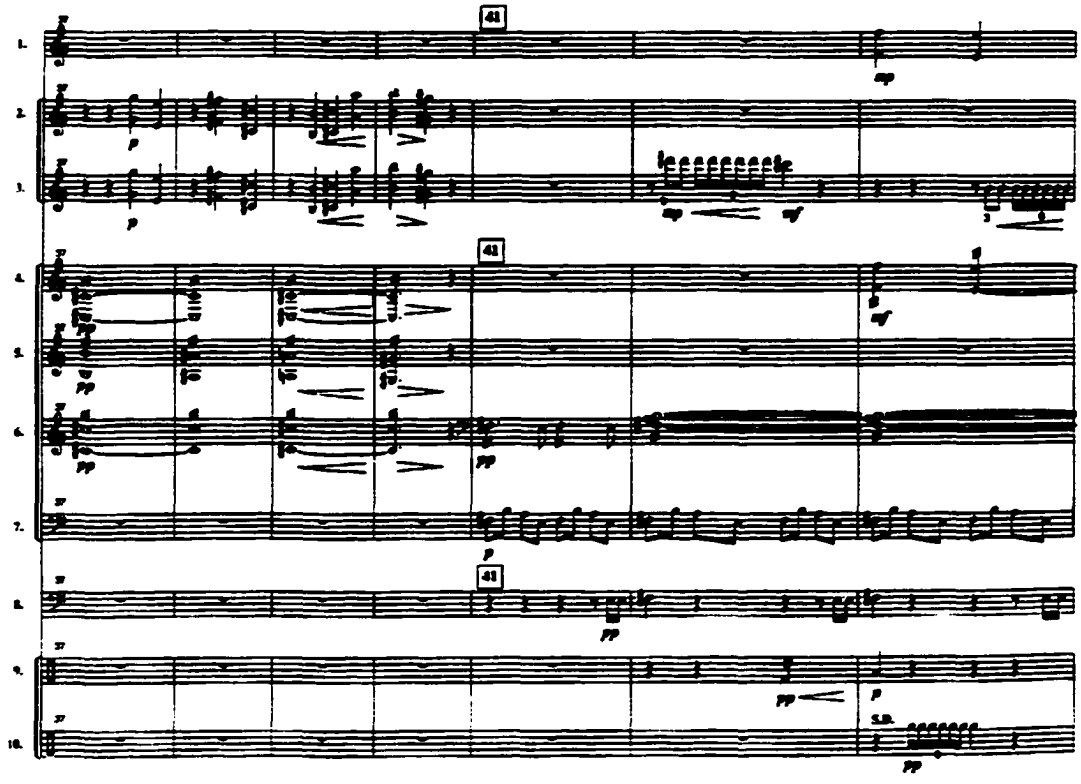


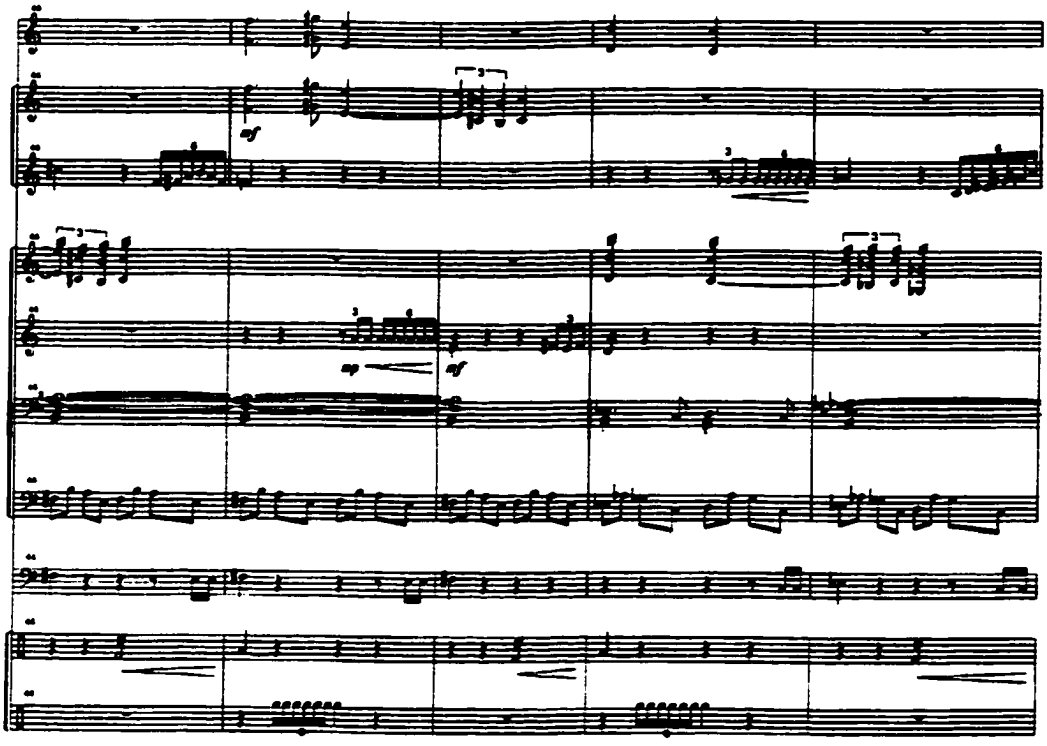
The section effortlessly flows onward with a continuation of fragments from the primary melodic theme and ends on open fifth dominant chords (no third).

After a musical period, the next section (beginning measures 41, Excerpt 41) transforms to a new tonal color. The melodic line is seamlessly divided between four voices, the glockenspiel, vibraphones, and first marimba. Each melodic voice contributes a fragment of the melodic line. Collectively, the voices

form essentially a homophonic melody against an eighth note ostinato in the bass marimba.

Excerpt 41.





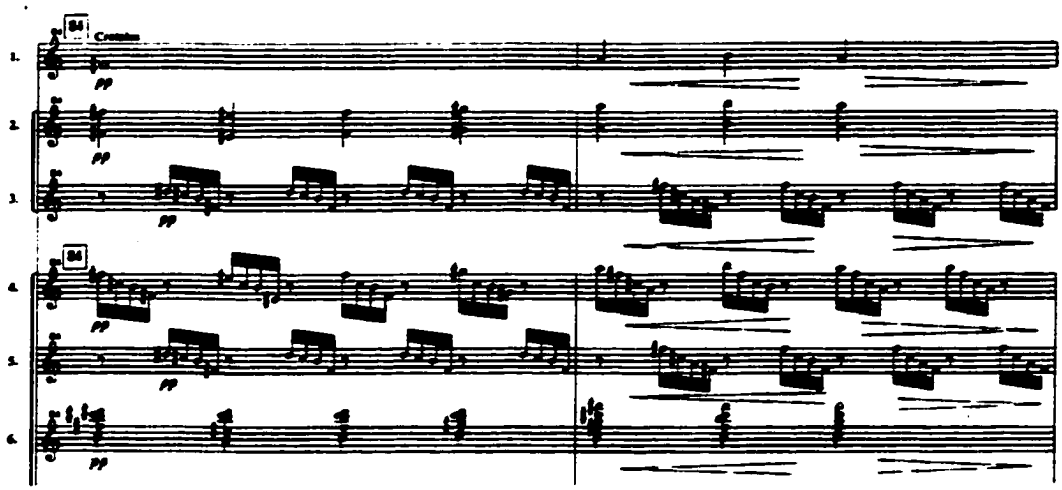
The combined melodic figure presents the second motive in the glockenspiel part (measure 45) that recurs throughout the movement. As the section progresses, the scoring becomes denser with additional counterpoint added to the ostinato in the form of octave doubling (beginning measure 51). The collective passing of melodic fragments as well as dividing the ostinato between voices creates a polyphonic texture that creates a kind of large-scale ostinato throughout the ensemble. Rolled four-mallet chords in the bass clef of the second and bass marimba further enhance depth within the texture. Clarity of individual voices is retained throughout the score however.

The following phrase (beginning measure 63) abruptly begins with a thinner and more serene texture in the form of a marimba chorale that alternates and

incorporates the melodic content with the vibraphones. A countermelody, sounding almost improvisational, begins in the third marimba part (measure 64), reminiscent of the compositional style of Alan Hovhaness (1911-2000). The first vibraphonist doubles the countermelody as the texture gradually expands (Measures 69 through 77) culminating in the climax of the movement in measure 77. The resolution of the climax occurs in measures 79 through 83 with a thinning of texture to an F major chord.

Measure 84 through 108 (Excerpt 42) shifts harmonic and tonal colors yet again. The most obvious change is an abrupt harmonic shift to F# minor. The texture also changes to antiphonal arpeggios—appearing first between the second vibraphonist and first and second marimbist. Throughout the section, Ewazen subtly changes tonal colors between instrumental voicing thereafter. Set against the descending arpeggios are long, sustained lyrical melodies in the glockenspiel and first vibraphone. In contrast to the previous section, the tessitura of the scoring is approximately 1½ octave higher.

Excerpt 42.

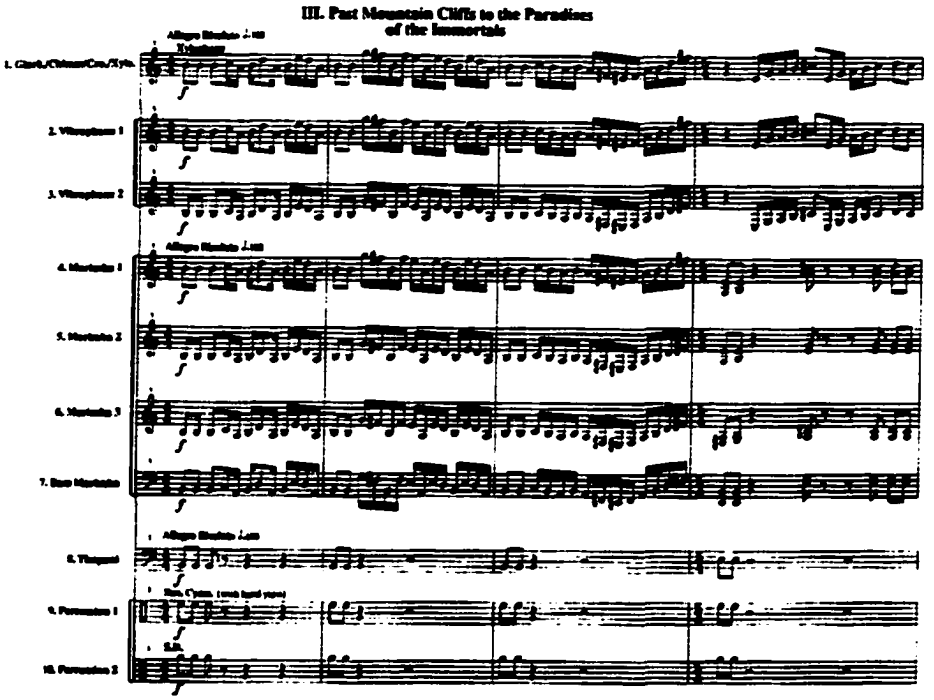


In measure 92, a countermelody similar to the one begun in the previous phrase (measure 64) is presented in the bass marimba part (beginning measure 92) to expand the tessitura of the phrase. As with many phrases previously discussed, the scoring becomes denser as thematic ideas are developed prior to reverting to a simpler scoring. The following phrase (beginning measure 100) follows this pattern abruptly (but skillfully), changing to a simple homophonic melody shared between the vibraphones with an antiphonal arpeggio accompaniment in sixteen-note triplets presented in the first and second marimbas. One aspect of scoring that retains the interest of the listener is Ewazen's subtle ability to change textures and tonal colors thus making the work structurally logical and harmonically interesting. This idea is further carried out by the arpeggio accompaniment that subtly shifts from sixteenth-note triplets to thirty-second notes between various voices within the texture of the ensemble. The final closing section (measures 111 through 132) ends with a simple

homophonic texture based on the opening material diminishing to a monophonic vibraphone melody that settles on F# supported by a pianissimo F# minor chord scored throughout the tuned idiophones.

Movement III, *Past Mountain Cliffs to the Paradises of the Immortals* represents the overall excitement of the vision with the music being intense and dramatic.[301] The movement begins with a *tutti* statement of a melodic theme based on sixteenth notes in common time (Excerpt 43). To accentuate the dramatic effect, the timpani, snare drum, and suspended cymbal rhythmically punctuate the beginning of each measure.

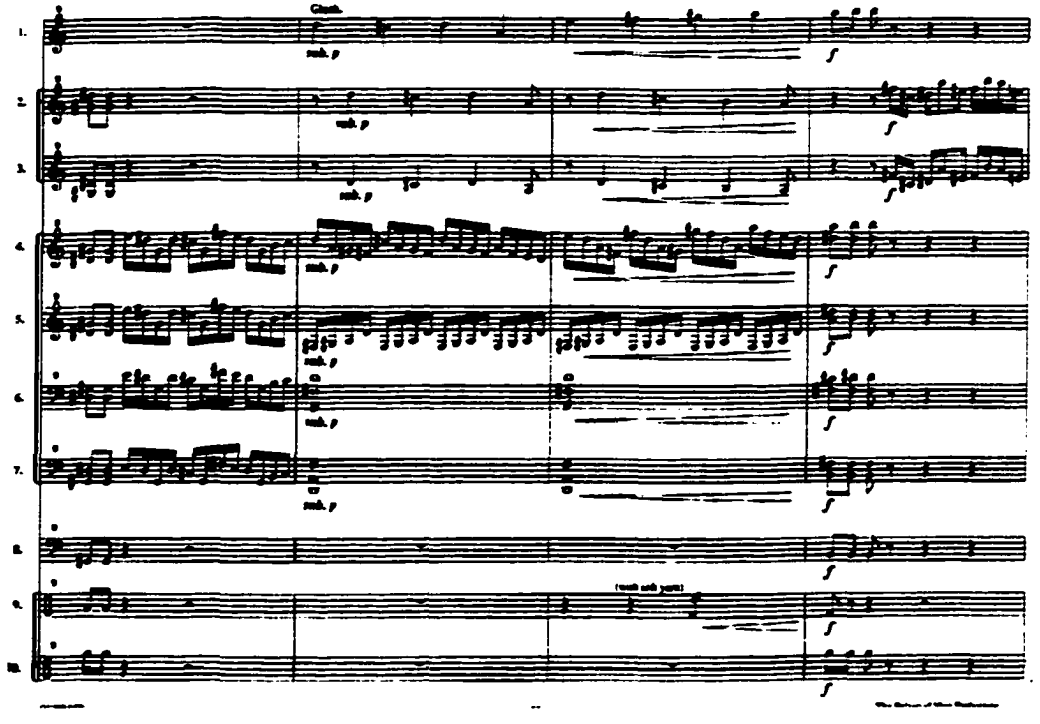
Excerpt 43.



[301] Eric Ewazen, "The Palace of Nine Perfections," Composer notes in score (Norman, Oklahoma: Oklahoma University Percussion Press, 2001), no page number indicated.

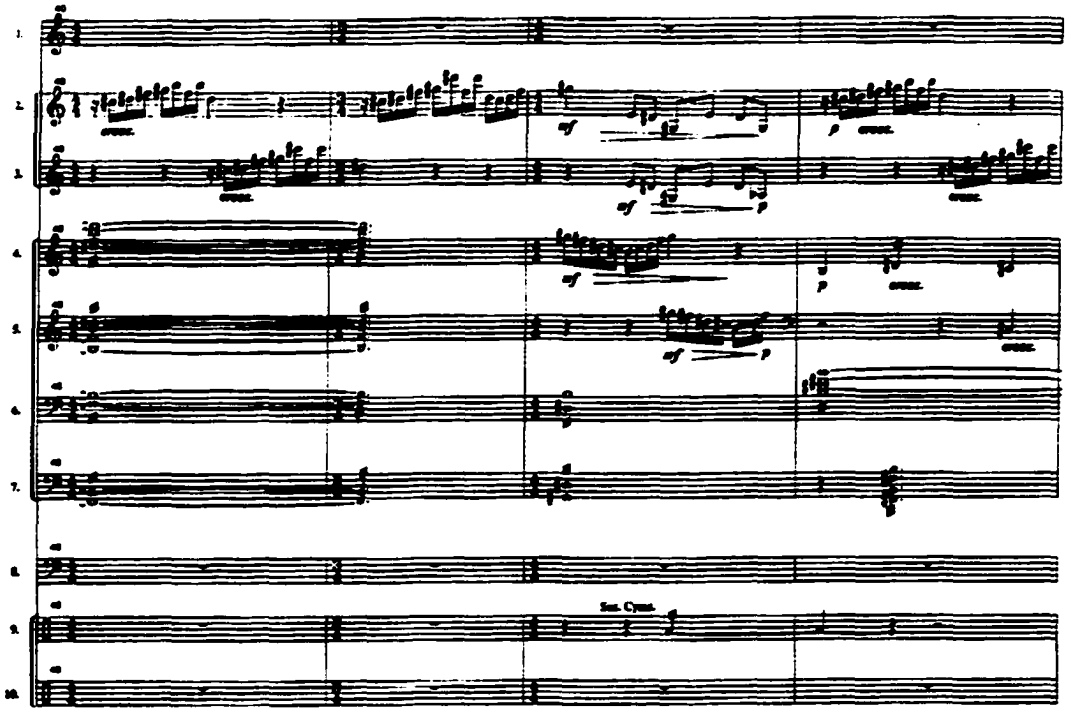
By measure four, the marimba choir has joined the punctuation effect providing a syncopated accompaniment for the metal tuned idiophones. To soften the texture, Ewazen reverses the roles of the tuned idiophones (measure 8 and 9, Excerpt 44) that melds into a passive secondary motive (measures 10 and 11) and foreshadows the second thematic area. The sixteenth notes that accompany the passive melodic motive are continued but function as a secondary background ostinato. Between measures 10 through 24, Ewazen skillfully alternates the masculine and feminine theme between the wooden and metal tuned idiophone choirs.

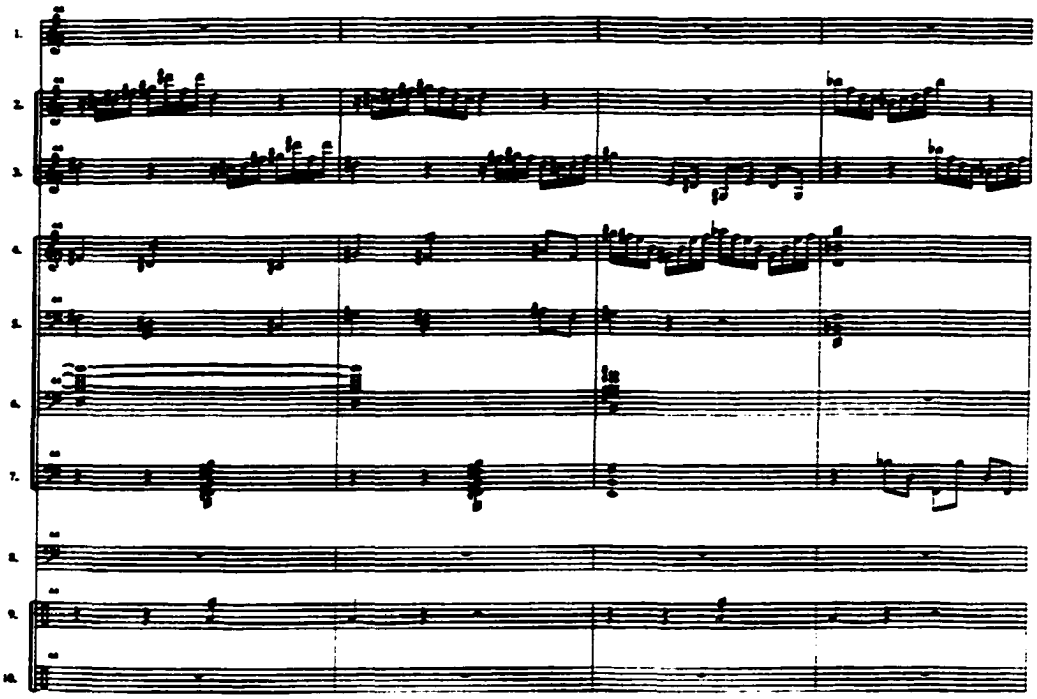
Excerpt 44.



The second thematic area begins at measure 24 and is reminiscent of Debussy. After a brief return of the masculine theme (measures 33 and 34), the texture softens and the Debussy-like theme is fully revealed (measure 42 through 50, Excerpt 45).

Excerpt 45.



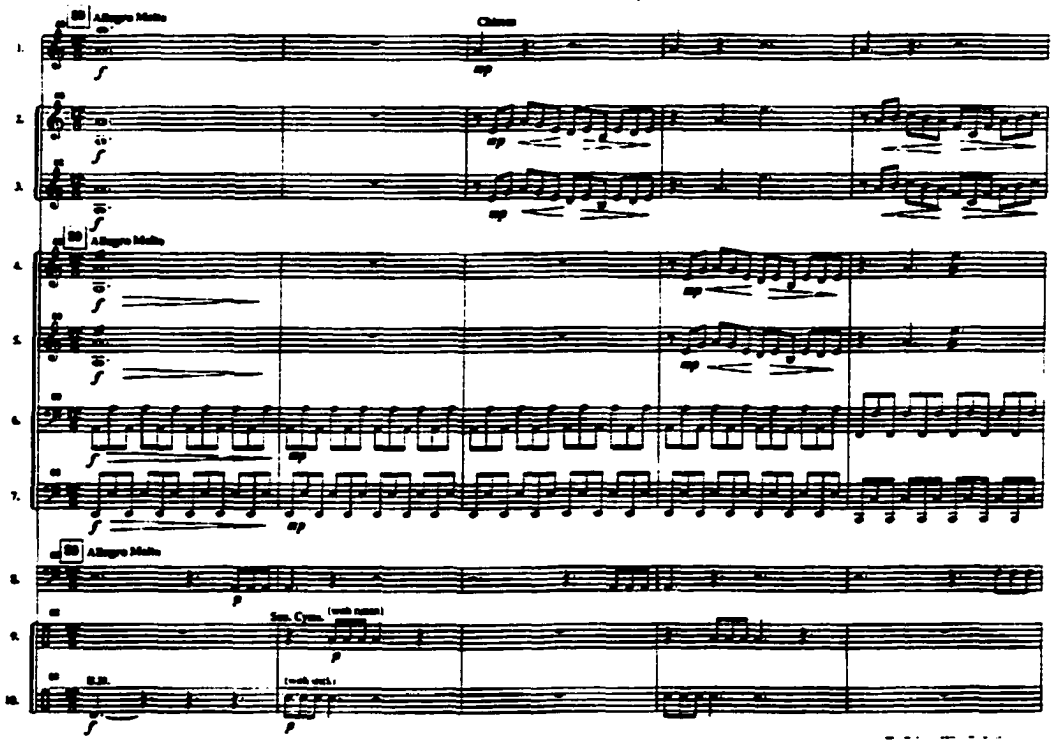


A majestic transition (measures 50 through 79) links the first section in common time to the following 12/8 section (beginning measure 80). After two successive entries of a fanfare-like introduction (measures 50 through 56), Ewazen continues related thematic material based on the first masculine theme. Elements of the rhythmic punctuation that began the movement are also interjected within the accompaniment figures (measures 61, 63, 65 through 66, and the like) and eventually draw the composition back to similar material from the opening of the movement. The section ends with a thinning of texture followed by a sudden change to 12/8.

The second section begins in a very energetic 12/8 meter marked *Allegro Molto.* An ostinato is assigned to the fourth and bass marimba outlining triplets in

12/8 meter and an A minor tonality briefly supported by the timpani, suspended cymbal (with rattan mallet), and tom-tom. Ewazen composed a second layer of running eighth notes that outline harmonic structures and pervade the entire section through measure 181. The constant flow of triplets subtly shifts between tuned idiophones subtly changing tonal colors (Excerpt 46).

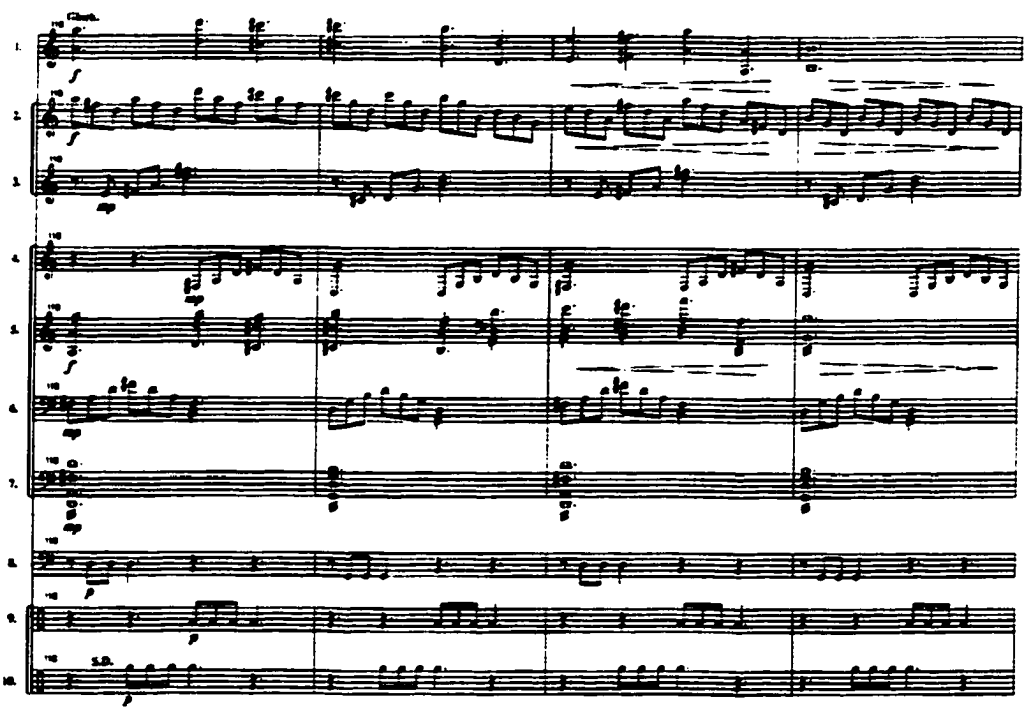
Excerpt 46.

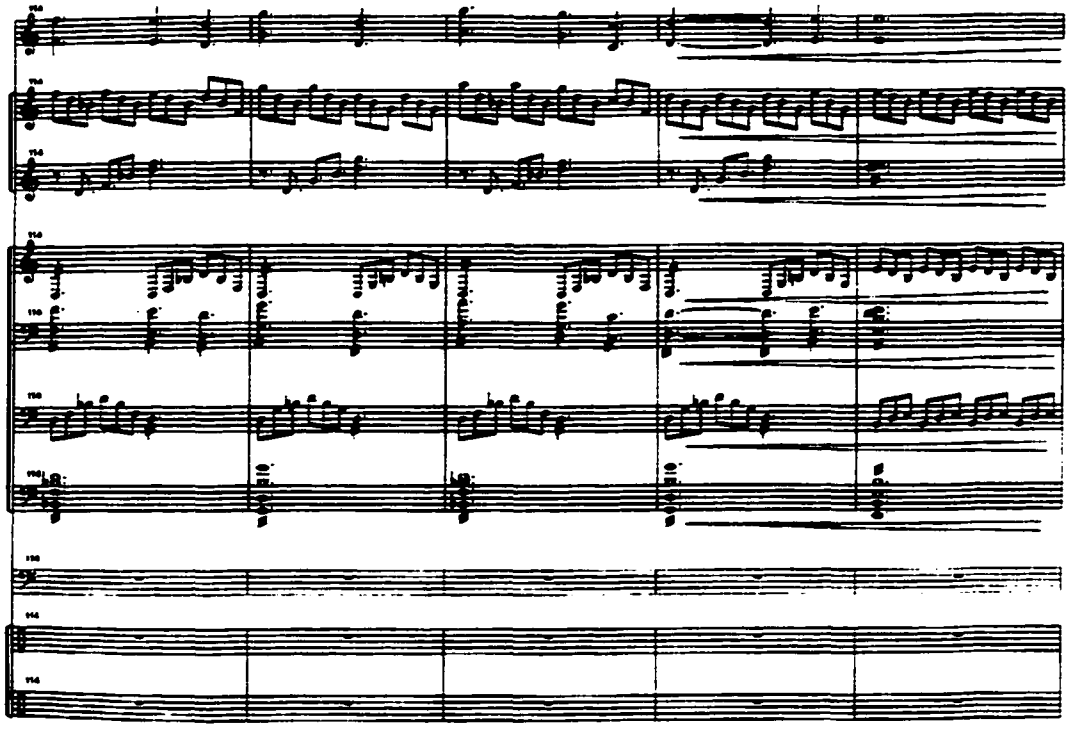


Between alternating the constant eighth-note pattern, Ewazen interjects a two-note motive in the vibraphones (measure 83, 85, 87, and others) that eventually develops into a new melodic theme (measures 90 through 99). A secondary theme of the 12/8 section begins in measure 102 with a simpler texture. By measure 110 (Excerpt 47), Ewazen combines all previous melodic, harmonic, and rhythmic

elements demonstrating a mastery of orchestrating for the percussion orchestra idiom. Measure 120 recalls similar material from the beginning of the 12/8 section that is transposed up one diatonic step. After approximately nine measures, Ewazen composed new, but related, thematic material through the conclusion of the 12/8 section.

Excerpt 47.





Measures 184 through 202 are a literal repeat of the fanfare transition material previously heard in measure 50 through 67. The fanfare-like transition could also be perceived as closing material evidenced by the rare interruption of a $\underline{D^7}$ authentic cadence that hints as closure for the composition. Instead, Ewazen extends, and avoids, closure from measures 203 through 209 recalling musical elements from the opening measures of the first movement of the composition and culminating on a fermata $\underline{F}$ major chord. The two sections could be viewed as two separate closing areas or statements. The final section, measures 210 through the end, recalls the 12/8 section with a new, but closely related, treatment of the melodic and harmonic content. The movement and composition ends in the key center of $\underline{A}$ major.

In its short existence, "The Palace of Nine Perfections" has quickly become a benchmark composition in the development of the mallet ensemble literature—and more specifically, the percussion orchestra idiom. The depth of compositional writing is displayed throughout the scoring and is analogous to any masterpiece by a great composer meaning that the work possesses an emotive and intellectual character, is neither superficial nor academic, and is structurally logical and harmonically interesting.[302] Perhaps the most influential aspect of the composition is the diverse tone colors and their relationship to its musical themes within the mallet ensemble. "The Palace of Nine Perfections" therefore demands an extremely high level of musicianship from each percussionist to execute these subtle compositional techniques. Along with Joseph Blaha's *The Night Watch* (2000) and Raymond Helble's *Concertare* (2001), *The Palace of Nine Perfections* (1999) has firmly established the percussion orchestra as a viable medium within the keyboard mallet ensemble medium.

The Night Watch

Joseph Blaha (1951-) composed *The Night Watch* for the 2000 Michael Hennagin Prize in composition.[303] Initially, Blaha was reluctant to enter the

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[302] David C.F. Wright, "Musical Essays: Definition of a Great Composer," Edited by Rob Barnett (No place of publication given: Classical Music Web, 1988): 1-2.

[303] Mr. Blaha holds a Master of Arts degree in composition from the University of Iowa where he studied with Richard Hervig and worked with Gunther Schuller and Leon Stein. Mr. Blaha studied under Michael Hennagin at The University Of Oklahoma and eventually received a Doctor of

biennial composition contest for unknown reasons. However, at the urging of his Radford University percussion colleague Al Wojtera, Blaha composed the twenty-five minute composition for percussion orchestra and subsequently was awarded grand prize over second place *Curled Dimensions* by Lynn Glassock and third place *Primal Worlds* by Dana Wilson. The University Of Oklahoma Percussion Orchestra premiered *The Night Watch* on February 19, 2001.

The Night Watch was inspired by the compositional techniques of Blaha's mentor, Michael Hennagin. Blaha reflected:

> Because of the relative newness of the percussion ensemble in western culture (neither Beethoven nor Brahms had written anything for a group of this type) and its inherent ability to explore new sonic possibilities and textures, Hennagin actively promoted the writing of music for the percussion ensemble to his students. His genius in writing for this ensemble, or, for that matter, any other instrument, was his ability to engage the listener to hear music in the smallest sound. And when his music was loud, it was an explosion (and every bit as dramatic).[304]

After Hennagin's sudden death in 1993, Blaha felt a need to extend the compositional techniques of his mentor. Death therefore became a major part of the writing of *The Night Watch* as evidenced by the self-composed poem to explain the mallet ensemble composition:

Musical Arts degree in composition. Joseph Blaha is an active performer and currently teaches theory and low brass at Radford University in Radford, Virginia.

[304] Program notes by composer, Joseph Blaha, "The OU Percussion Orchestra," Richard Gipson, conductor, New York: Elaine Kaufman Cultural Center, Merkin Concert Hall, Abraham Goodman House (February 26, 2001).

I. Death's Gathering

The bells ring and the drum sounds the warning,
But Death is upon us too quickly.

Death in majesty,
Who, with every deft and graceful swing of the scythe,
Will bestow its raiment upon one and all,
And cause us to play the lamentable dirge.

Death's gathering

II. The Conflicted Youth

Quick!
Hide here
Run there

Feel the cold breath that is upon you,
And the heart beats wildly.

Death will catch you, youth,
Whose belief is doubt

And the heart beats no more.

III. The Night Watch

There will be a quiet moment,
There will be a lonely moment,
It will be the last moment
When Death comes,
Naked,
And brings the Truth that sears the soul.

IV. The Unencumbered Youth

Why do you not hide, youth?
Death wants you.
Why do you not run?
Death will have you.
Are you not afraid?
Death will fight for you, youth,
What have you learned?

- Joseph Blaha

The chiaroscuro inflection within the poem transcends to the compositional writing of Blaha. For example, the tonality of E and D-flat emerge as representations of light and shadow. Blaha himself asserted, "There may have been something like [programmatic scoring] going on. But what does the appearance of G major mean? For now all I can say is that it all just sort of happened."[305]

Rembrandt's painting by the same title was also a programmatic factor for the creation of the mallet ensemble composition. His artistic technique of interplay between light and shadow corresponds to the overall compositional scoring relating to the tonality chosen. The relative serenity of the "central characters in the midst of hyperactivity" found in Rembrandt's *The Night Watch* easily transferred to the instruments of the percussion orchestra.[306] In a stream of consciousness, Blaha offers two other factors citing the subtlety of the depicted drummer located in Rembrandt's painting and a related anniversary trip by Blaha and his wife to Rembrandt's homeland of Holland. Blaha's *The Night Watch* therefore was influenced by several programmatic factors.

The composition is written for twelve percussionists using the following instrumentation:

Xylophone 1: Snare drum with brushes, bubble wrap

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[305] Joseph Blaha, program notes by composer, New York: Elaine Kaufman Cultural Center, Merkin Concert Hall, Abraham Goodman House, February 26, 2001.

[306] Ibid.

Xylophone 2:	Orchestra bells, bongos, anvil, claves, piccolo snare drum with brushes, bubble wrap
Vibraphone 1:	Maracas
Vibraphone 2:	Temple blocks (5), ratchet
Marimba 1:	(4.6 octave); metal wind chimes
Marimba 2:	(4.6 octave); wood blocks (2)
Marimba 3:	(5 octave); sand blocks
Marimba 4:	(4.3 octave); crotales, guiro, large suspended cymbal
Marimba 5:	(4.3 octave); bass drum, snare drum with brushes, cowbells (2), small and large suspended cymbals
Bells:	Bass drum, crash cymbals, large suspended cymbal, small triangle, hi-hat cymbal, snare drum with brushes, medium gong, sleigh bells, cowbell
Chimes:	Snare drum with brushes, crash cymbals, medium triangle, tambourine, small suspended cymbal, tom-toms (4), Chinese cymbal, plastic grocery sacks, slapstick, vibraslap, castanets, tam-tam with cardboard tube (or superb all)
Timpani:	(5); medium suspended cymbals, plastic grocery sacks

One unique aspect of Blaha's composition is the seamless integration of varying timbres used in the orchestration. As an extension of Joseph Westley Slater's *Suite for Keyboard Percussion*, *The Night Watch* explores the potentialities of the percussion orchestra within a multi-movement work for the mallet ensemble—a trend that transpired throughout the fourth era of development (1978-2001). *The Night Watch* was composed in four movements, each relating to one of the four stanzas of the descriptive poem. The first movement, "Death's Gathering," is programmatically linked to the first stanza:

Death's Gathering

The bells ring and the drum sounds the warning,
But Death is upon us too quickly.

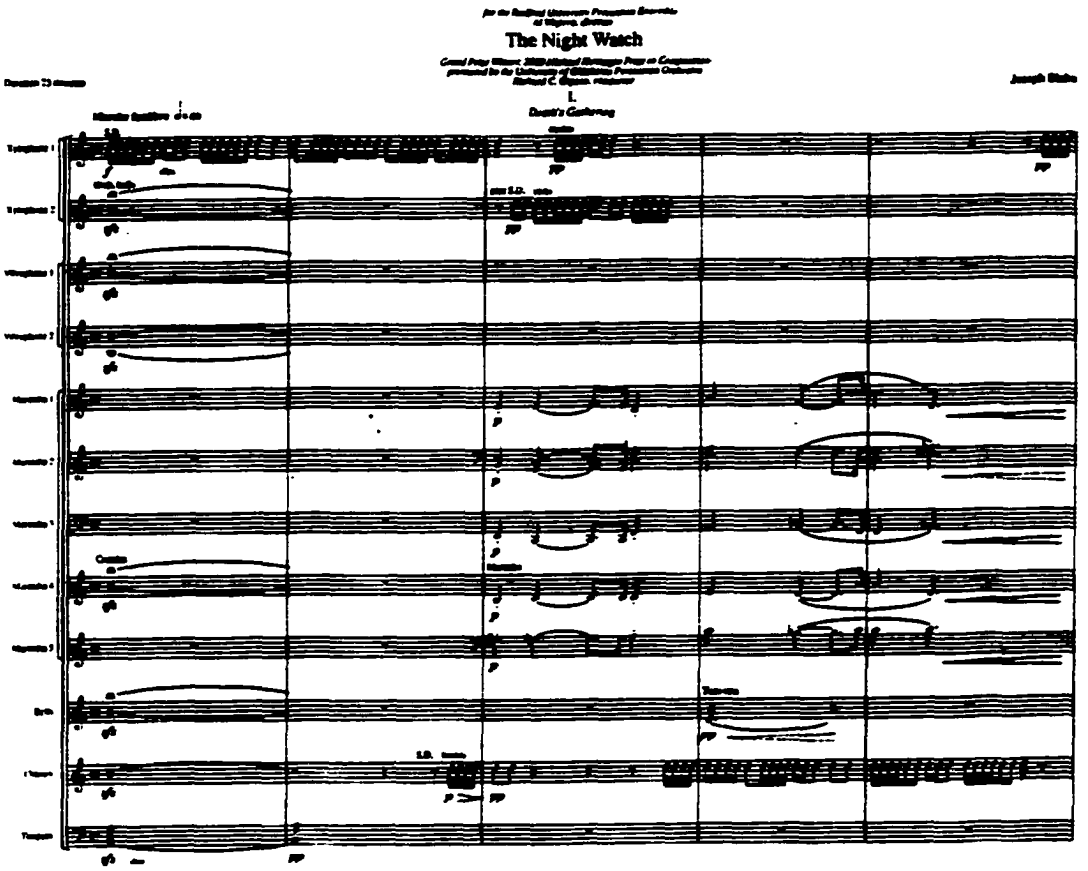
Death in majesty,
Who, with every deft and graceful swing of the scythe,
Will bestow its raiment upon one and all,
And cause us to play the lamentable dirge.

Death's gathering

The movement, marked "Marche funébre," begins in a dirge-like fashion with a *tutti* B in the tuned idiophones reinforced with a rhythmic call in the three antiphonal snare drums representing the "bells ringing and the drum sounding the warning of Death's gathering."[307] As the sounding of the drums continues in the background, the melodic theme, or Motive "A" used throughout the movement is presented in the marimba choir (measures 3 through 5, Excerpt 48). In the following phrase (measures 9 through 16), Motive "A" is restated and developed first in the metal tuned idiophones but resolves to the dark timbre of the marimba choir in bass clef. Measures 17 through 25 complete the introductory material beginning with a full scoring of motive "A" that diminishes in texture to a pedal tone G#.

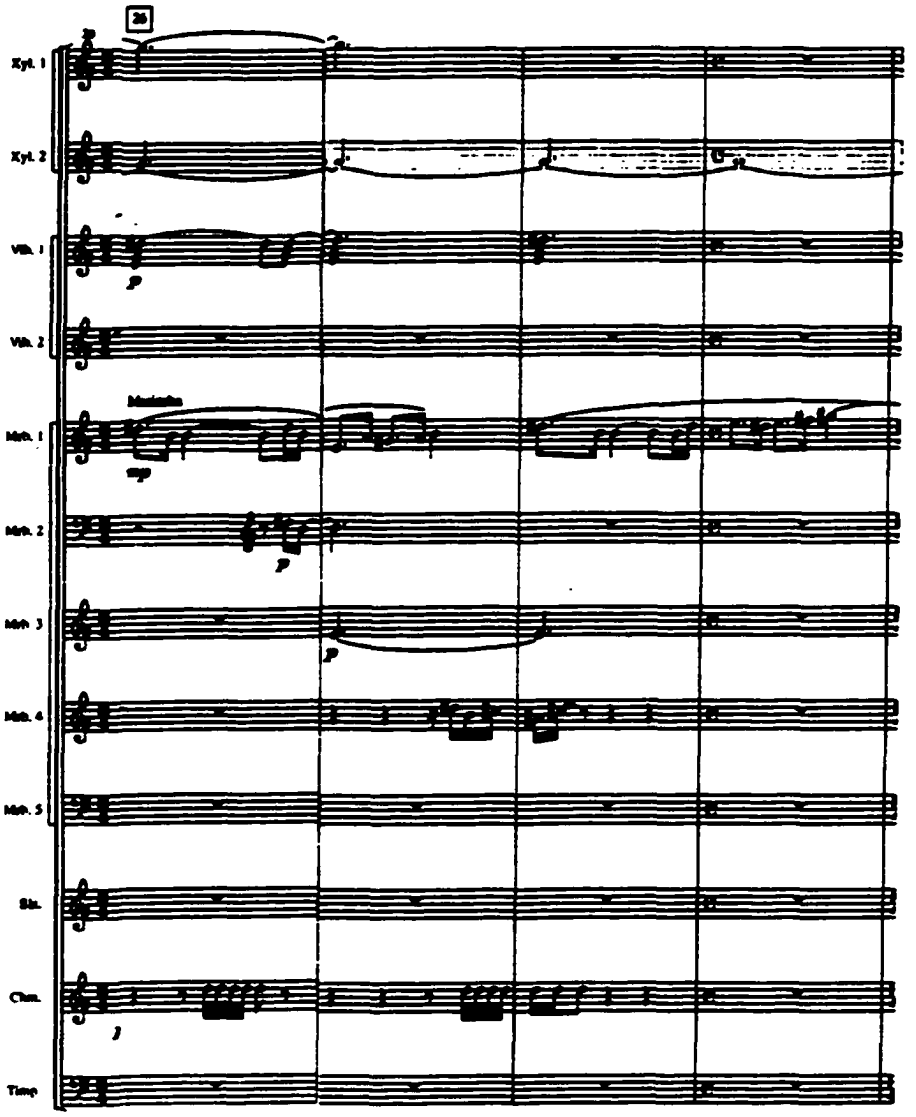
[307] Joseph Blaha, "The Night Watch," Poem by composer (Norman, Oklahoma: The Oklahoma University Percussion Press, 2001), composer notes, no page number indicated.

Excerpt 48.

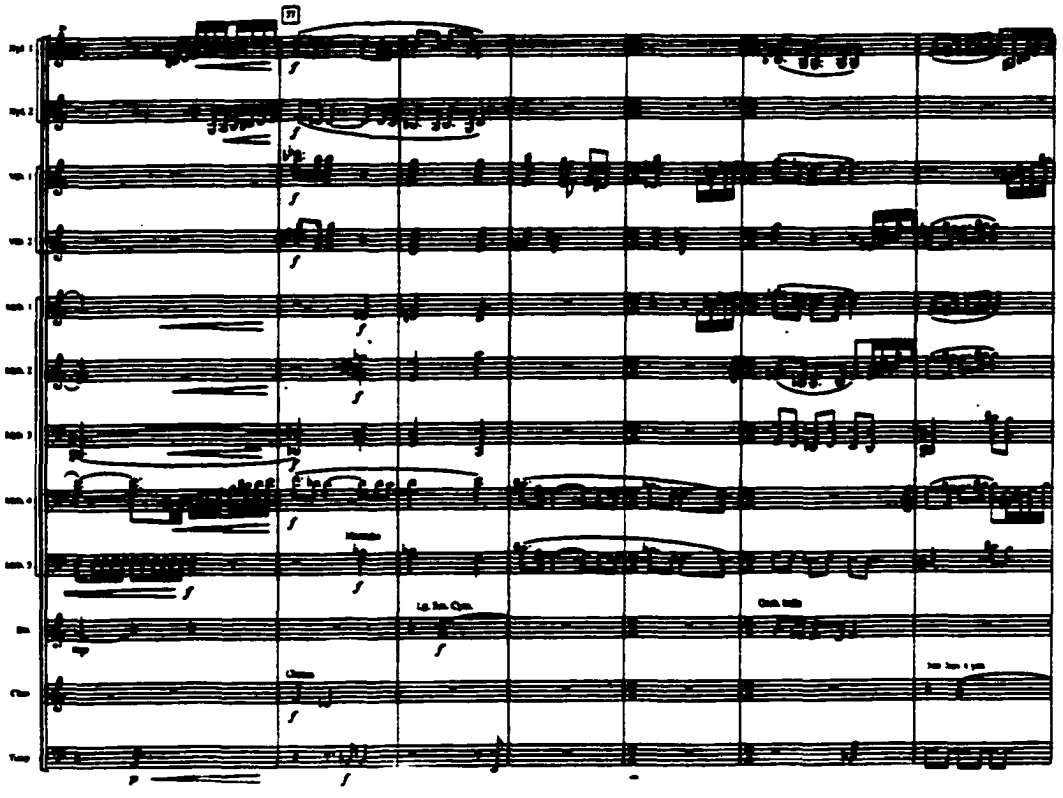


Measure 26 presents a second motive, "B," in the first marimba supported by fragments of the snare drum motive (Excerpt 49). A solo restatement of Motive "B" is stated in the first xylophone part (measures 30 through 32) that coalesces into a marimba chorale with orchestra bells outlining the melodic line. A snare drum recalls the rhythmic motive in thirty-second notes before being passed to the xylophones and fourth marimba as a transition to the fourth phrase (beginning measure 37, Excerpt 50).

Excerpt 49.



Excerpt 50

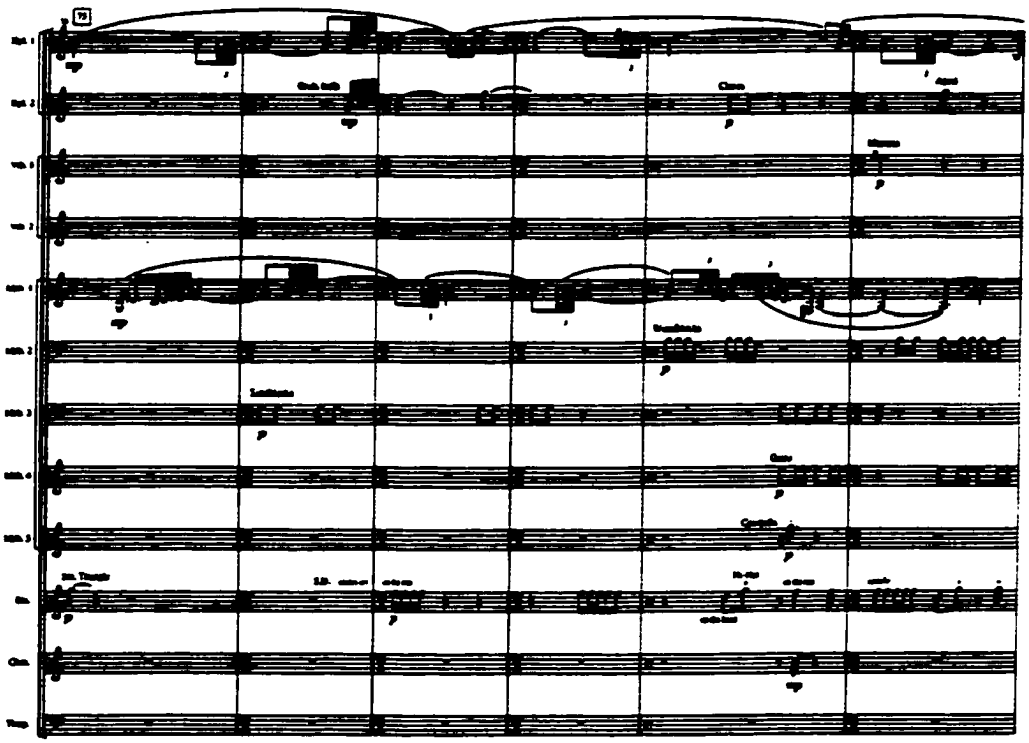


As the movement unfolds, Blaha seamlessly integrates various combinations of the melodic and rhythmic motives into new tonal colors for the percussion orchestra. The fourth phrase (measures 37 through 47, see excerpt above) demonstrates a fully scored percussion orchestra based on motive "B." Successive entries of the motive are passed throughout the ensemble with a rolled harmonic accompaniment primarily in the vibraphones and marimbas. Blaha scores the chimes and bells to outline the melodic content while the timpani supports the harmonic accompaniment. Various tonal colors of suspended cymbals add color to the overall orchestration (Excerpt 50).

After a false climax builds in the fourth phrase (measure 47), the fifth phrase (measures 48 through 61) abruptly begins with a thin texture consisting of the first marimbist performing a playful and somewhat joyful variation of motive "C." Blaha scored the vibraphones alternating sustained pitches as harmonic accompaniment. The playful melody is an antithesis to the original dirge melody that returns in measure 61 and serves as an interlude to the new section marked "Tempo I" (beginning measure 70). Between measures 61 and 70, Blaha combines a variation of the original dirge melody against a march-like rhythm with the playful and joyful "C" theme. The march quality is enhanced by the use of Turkish percussion in the form of crash cymbals and bass drum. The phrase builds to a climax again in measure 69 culminating in a full scoring of a dirge-like chorale (measures 70 through 74).

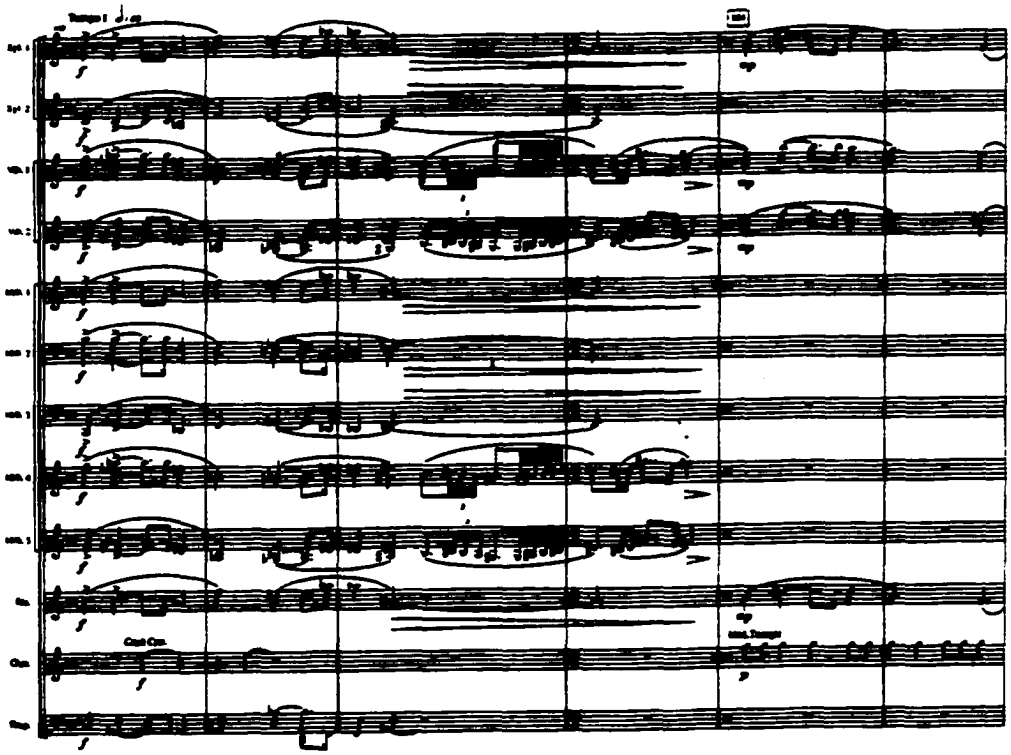
The following phrase (measures 75 through 87) exploits the playful (and almost child-like) character of motive "C." The overall sound-canvas is similar to a calliope with a myriad of sound effects produced from the non-tuned idiophones such as sand blocks, cowbells, guiros, claves, anvils, temple blocks, and maracas (Excerpt 51).

Excerpt 51.



An interlude (measures 88 through 99) combines all three motives in a musical struggle that culminates in a fully scored return of the original motive "A" (Excerpt 52).

Excerpt 52.



The texture rapidly diminishes to another treatment of motive "C" combined with elements of motive "A" (measures 104 through 108). Thirty-second notes propel the monophonic texture back to a full scoring of motive "A" again culminating in a quasi fanfare supported by the snare drum motive (measures 113-114).

The final phrase of the first movement (measures 117 through 141) alternates between two-bar phrases of motive "C" and motive "A" (measures 117 through 124). After an additional five bar interlude based on the playful child-like theme, the lamentable dirge motive returns one final time gradually diminishing *al niente* with the now familiar snare drum motive against a sustained A major chord in the marimba choir.

Movement II, "The Conflicted Youth," musically represents the second stanza of Blaha's poem:

The Conflicted Youth

Quick!
Hide here
Run there

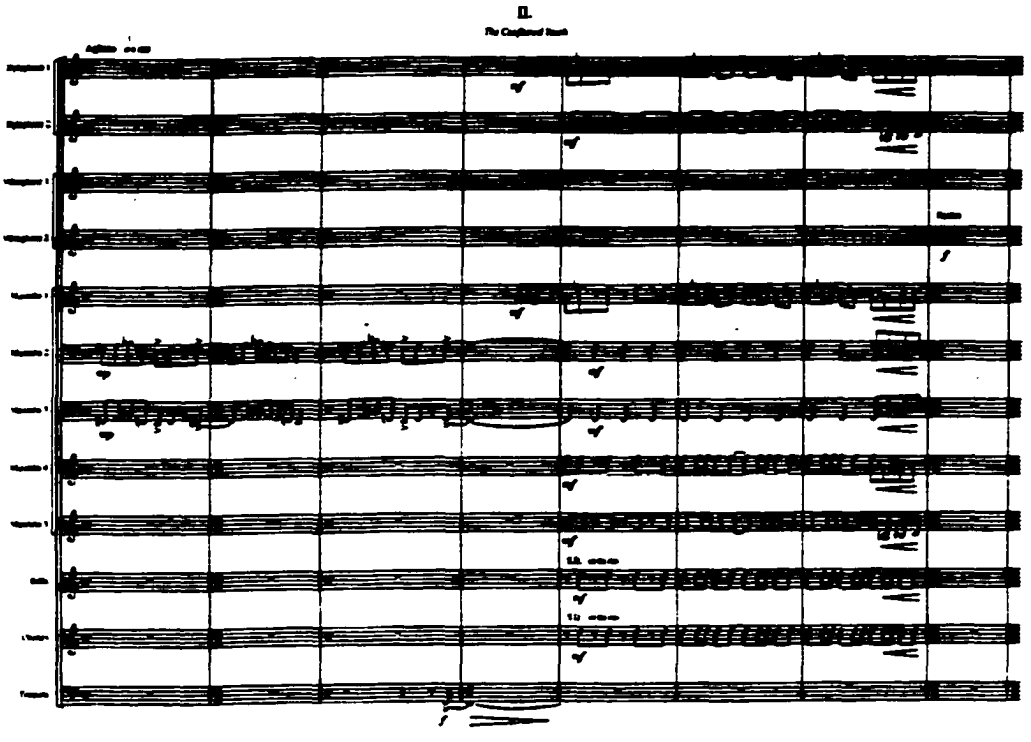
Feel the cold breath that is upon you,
And the heart beats wildly.

Death will catch you, youth,
Whose belief is doubt

And the heart beats no more.

Musically, the conflict is evident in the constant driving rhythms against an "Agitato," 168 beats-per-minute framework of the movement. Moreover, Blaha utilizes rhythmic syncopations that effortless flow across mixed meters of 2/4, ¾, 4/4, 5/8, 7/8, 9/8, and 12/8. The first melodic motive, "A" (Excerpt 53), is presented in the second and third marimbas and begins the movement without introduction (measures 1 through 3). The percussion orchestra answers with a syncopated accompaniment (measures 4 through 7) that culminates in a solo ratchet (measure 8).

Excerpt 53.

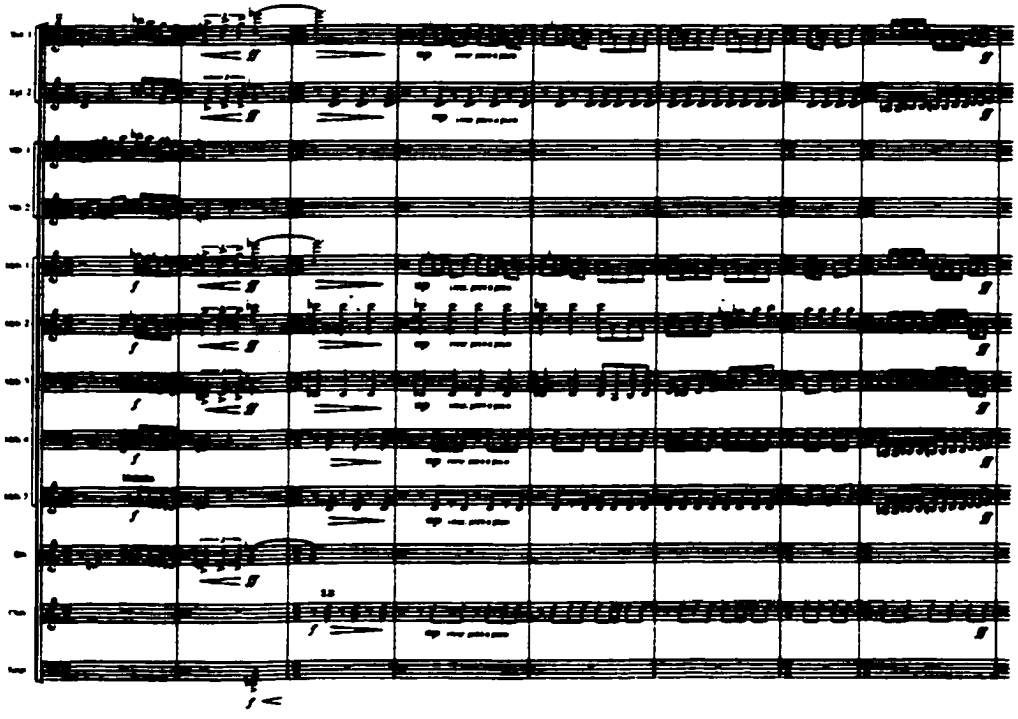


In the following phrase, conflict is further developed using mixed meter (9/8 and 5/8) with a playful implication of iambic meter common to youth prose. The conflict is once again exploited with variations of motive "A" passed throughout the ensemble for the remained of the opening section.

The orchestration becomes more declamatory in the second section (measures 23 through 40). Strong metric accents outline the linear orchestration with the aid of punctuation from timpani and small, suspended cymbals that outline the compound meters. As the meters evolve, the punctuation from the non-tuned idiophones becomes displaced—as does the rhythm of the harmonic background

(measures 26 and 27). Motive "A" interrupts the declamatory section with a simpler homophonic texture supported by metal tuned idiophones and xylophone. A secondary motive, "B" (Excerpt 54) first heard in the measures 4 through 7 (xylophone), is restated again in the xylophone and first marimba (beginning measure 35). The declamatory section builds to a feverish *fortissimo* in *tutti* sixteenth notes before dramatically changing in temperament in the following section.

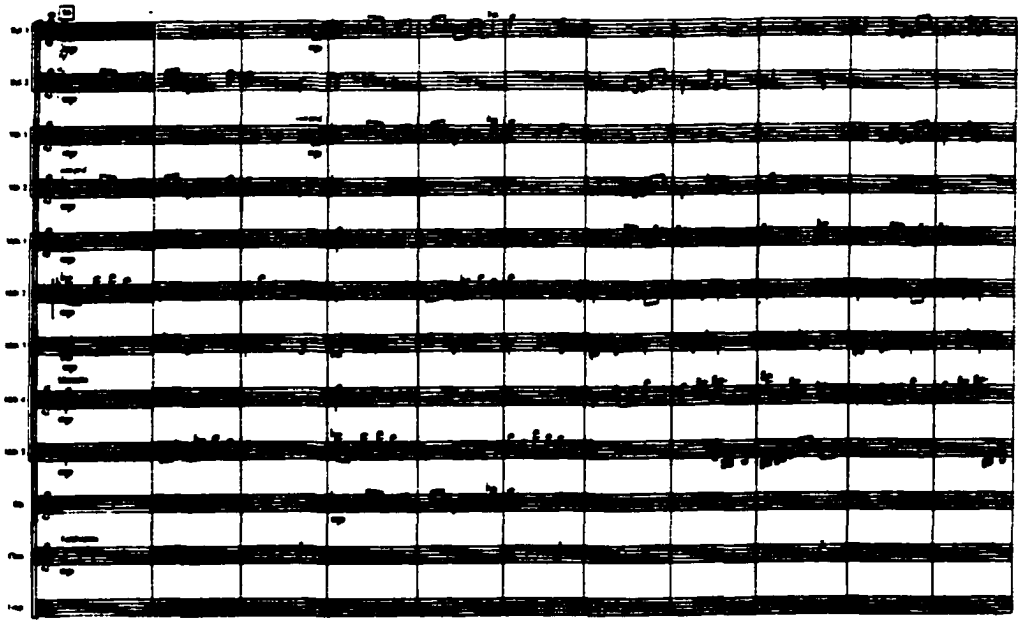
Excerpt 54.



The texture of the scoring dramatically changes beginning in the next section (measures 40 through 54). After a full scoring of *tutti* sixteenth notes in the previous phrase, Blaha changes to a monophonic texture using a variation of motive

"A." The motive is passed between voices usually connected by a quarter-note triplet figure in the timpani. The twelve-measure monophonic section (measures 40 through 51) changes abruptly in character again with a full scoring of alternating triplet figures throughout the xylophones, vibraphones, and first and second marimbas with harmonic support and rhythmic displacement provided by crotales and bells (measures 52 and 53). The orchestration evolves into a homophonic texture (measures 54 through 100) and presents a lyrical melody, or motive "C," that expertly demonstrates the potentialities and orchestral abilities of the mallet ensemble (Excerpt 55). The section ends with a timpani and tom-tom *soli* set against a chorale-like background texture (measures 92 through 114).

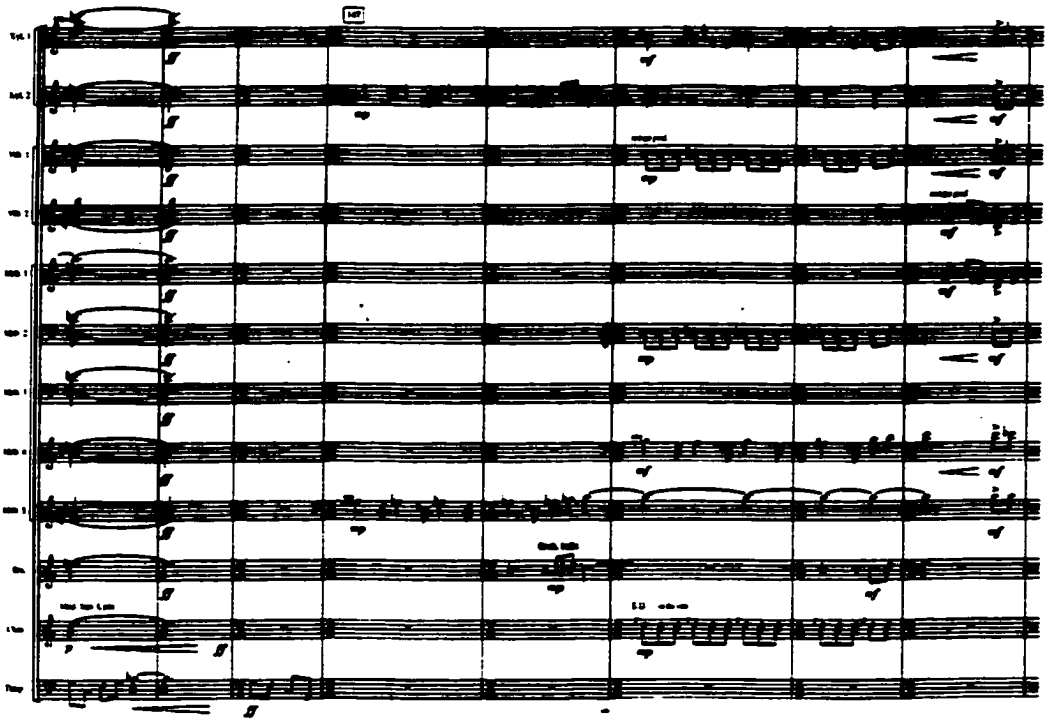
Excerpt 55.



The chorale-like background emerges from the background to the foreground as the timpani *soli* evolves into an ostinato for the lyrical melody (measures 115 through 147). The fourth and fifth marimbas join the eighth-note ostinato of the timpani adding to the linear rhythmic movement that is slowly evolving (beginning measures 119). As the melodic figures of the chorale become more animated, so does the general rhythmic scoring. Additions of ornamentation in melodic figures along with a brief recalling of the tom-tom *soli* propel the chorale-like section into another sudden change in temperament.

Measures 147 through 170 begin with a new treatment of the playful implication of iambic meter first heard in measure 9. The melodic theme is developed into a now recognizable motive, "D," that is passed throughout the ensemble (beginning measure 147, Excerpt 56). The scoring abruptly diminishes to a simple homophonic texture, but builds in intensity to a fully scored, vertical eighth and sixteenth note ostinato. The intensity of the musical conflict is not realized as Blaha inserts a measured grand pause followed by a solitary Ab in the metal tuned idiophones.

Excerpt 56.



The following section (measures 170 through 210) begins by restating motive "A" in thinly scored monophonic and homophonic textures. A musical conflict occurs throughout this section between fragments of the motives previously heard in the tuned idiophones with rhythmic interjections in the non-tuned idiophones (i.e. bass drum, snare drum, cowbells, timpani, and cymbals). As the section progresses, a musical consensus is achieved recalling melodic and harmonic motives first heard in measures 5 through 9.

The three and four-note embellishments used in measure 119 become the melodic material for the following section (measures 210 through 237). Blaha combines this new melodic figure with melodic and harmonic motives first heard in

measures 5 through 9. As the figures develop, syncopations and mixed meter pervade the section adding to the conflict and its eminent resolution alluded to in Blaha's poem. F minor arpeggios in the first and second marimbas and crotales fade to the end of the section.

The penultimate section (measures 237 through 257) abruptly changes temperament again with declamatory *fortissimo* eighth notes set against broken arpeggio-like figures in the marimba choir and a one-measure timpani ostinato. As with most of the movement, the scoring changes with the temperament. By measure 241, the texture thins to a monophonic line that builds quickly again in intensity. The lyrical melodic line that ends the movement evolves into a chorale-like scoring that dissipates into nonexistence perhaps musically alluding to the final line of Blaha's poem "And the heart beats no more."

The title of the composition is derived from the third movement and is based on the third stanza of Blaha's poem:

The Night Watch

There will be a quiet moment,
There will be a lonely moment,
It will be the last moment
When Death comes,
Naked,
And brings the Truth that sears the soul.

The chorale that pervades the movement evokes the "quiet moment" of the night. Largely, Blaha scored the introspective chorale for marimba choir with additional tonal colors subtly added from metal tuned idiophones such as vibraphones.

Orchestra bells are sparsely used to highlight melodic lines along with open spacing in chord structures also conjures the emptiness of the night.

Of particular note is the non-traditional use of everyday objects (non-instrumental) in the texture to allude to the night. In measure 46, Blaha instructs the percussionist to slide either a cardboard tube or rubber super ball across the face of the tam tam to create a howling effect. Four measures later, the scoring calls for the chime player and timpanist to "quietly rustle plastic grocery sacks" in a concealed manner. Xylophonists enhance the sound canvas by randomly popping bubble wrap (5 or 6 pops within a two-measure period). The climax of the movement (measure 60) dissipates in the stillness of night with a composed grand pause (measures 61 and 62). The movement ends with an ascending minor third in the orchestra bells evoking the images of night, youth, and the "last moment when death comes."

The final movement of the work, titled "The Unencumbered Youth," is based on Blaha's fourth stanza:

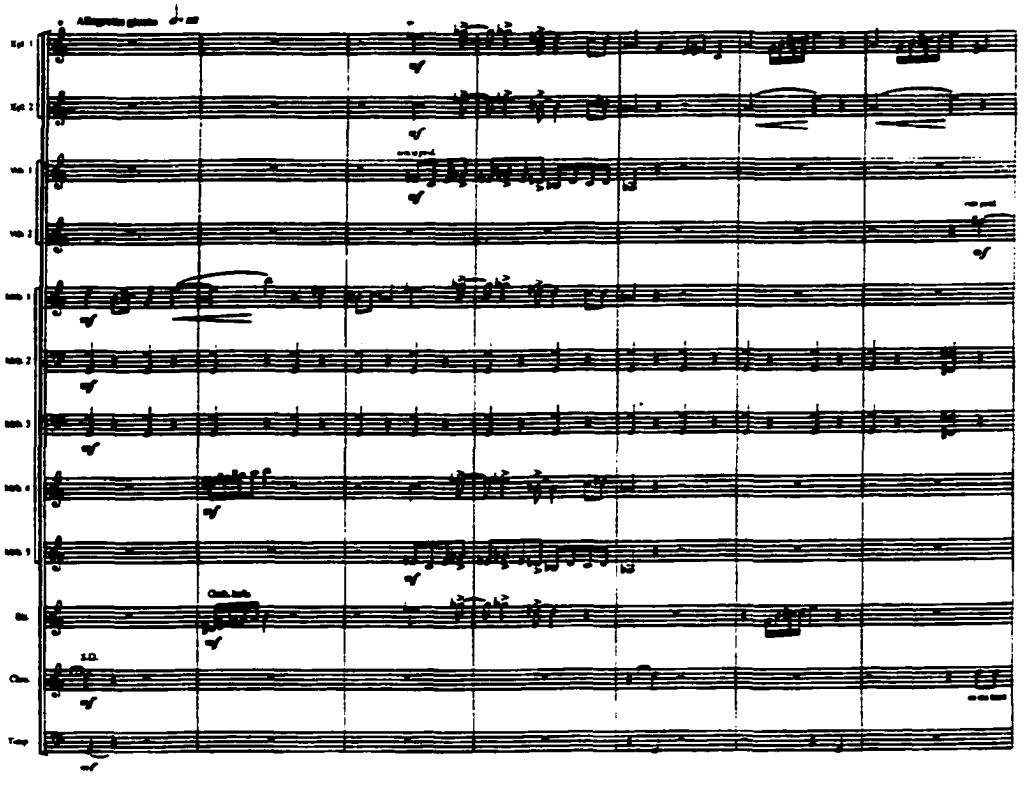
The Unencumbered Youth
Why do you not hide, youth?
Death wants you.
Why do you not run?
Death will have you.
Are you not afraid?
Death will fight for you, youth,
What have you learned?

The movement begins scarcely with stagnant quarter notes on octave Ds that builds throughout marimba choir. Blaha marked the beginning "Slowly" with a metronome marking of sixty beats-per-minute. However, the interpretation offered

by The University of Oklahoma Percussion Orchestra is more conducive to the overall scope of the work. Under the direction of Dr. Richard Gipson, the ensemble instead began the opening eight measures with cut-time meter at sixty beats-per minute and accelerated with each new entry of octave Ds to "Allegretto giusto" or half-note equals 112 beats-per-minute—the tempo of the final movement.

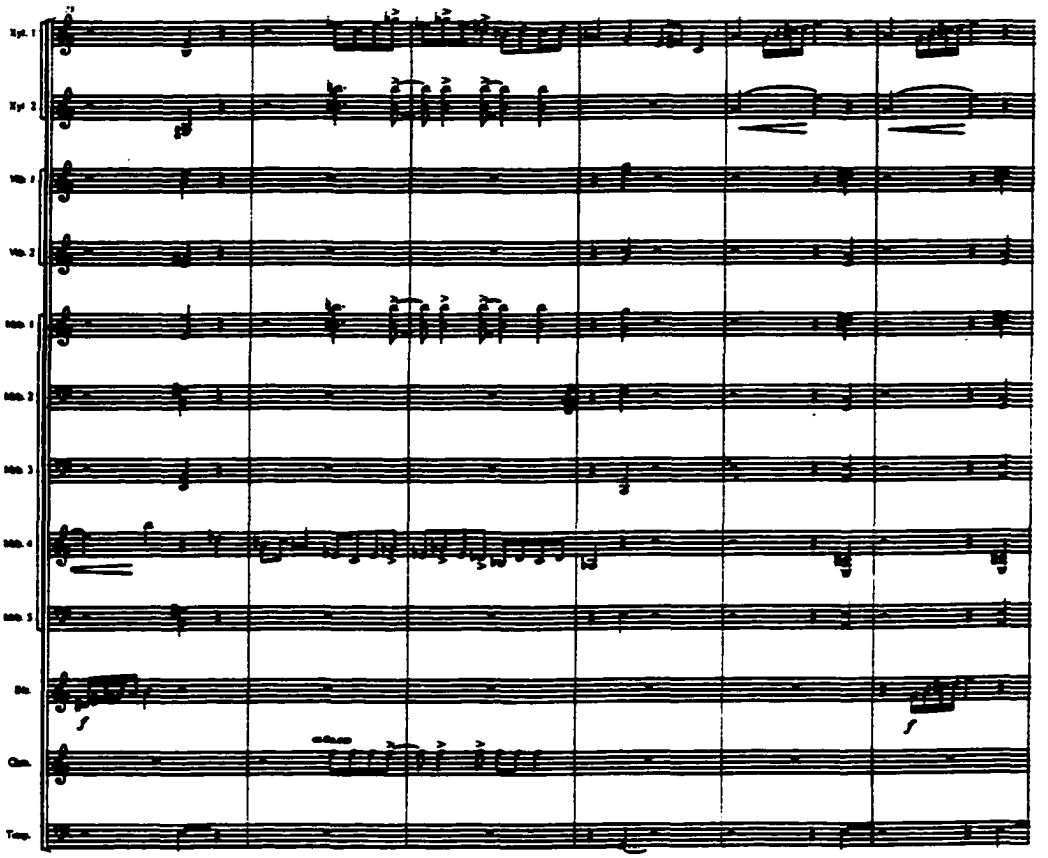
After the opening vertically scored section, Blaha turns to linear scoring as the first motive, "A," is presented (measures 9 through 21, Excerpt 57). The motive is presented in the first marimba part but also includes a flurry of sixteenth notes (motive "F") interjected by the orchestra bells and fourth marimbist. The interjected notes become an integral part of the linear melodic scoring as a melodic motive being passed throughout the ensemble. In measure 11 through 15, the xylophones double the end of the melodic motive and extend its melodic line culminating in an antiphonal passing of motive "F" throughout the ensemble.

Excerpt 57.



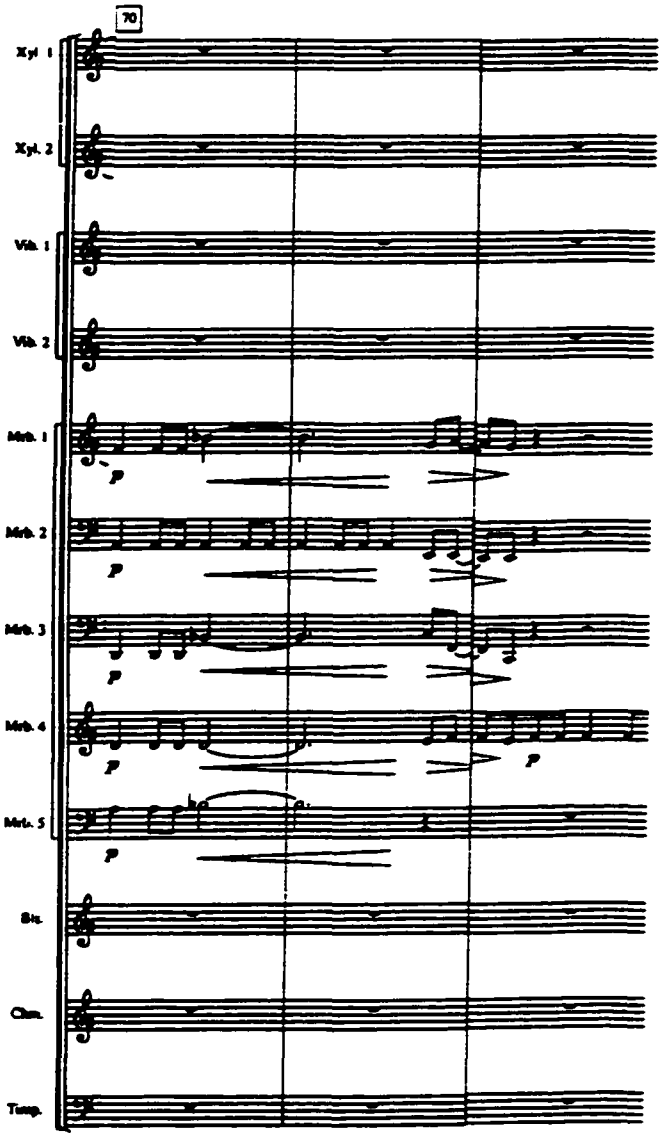
After a second statement of motive "A" (measures 22), Blaha introduces a new motive, "B," in the xylophone and fourth marimba (measures 24 and 25, Excerpt 58) that is also terminated with the flurry of sixteenth notes (motive "F"). Measures 32 through 54 begins with a percussion ensemble-type scoring for four measures utilizing bongos, temple blocks, cowbells, and snare drum as the melodic content that perform rhythmic fragments of motives "A," "B," and "F" between the non-tuned idiophones and membranophones. Thereafter, Blaha disperses all motives previously heard for the remainder of the section (through measure 70).

Excerpt 58.



Beginning measure 70, motive "C" is presented in the first, third, fourth, and fifth marimba parts (Excerpt 59). The motive is much calmer –almost reverent— using simple rhythms with little syncopation. The scoring is principally homophonic with a simple harmonic background consisting of a repeated ostinato rhythm of eighth-sixteenth-sixteenth on the note F. Blaha adds to the color of the ensemble with occasional snare drums and triangles reinforcing the ostinato rhythm.

Excerpt 59.

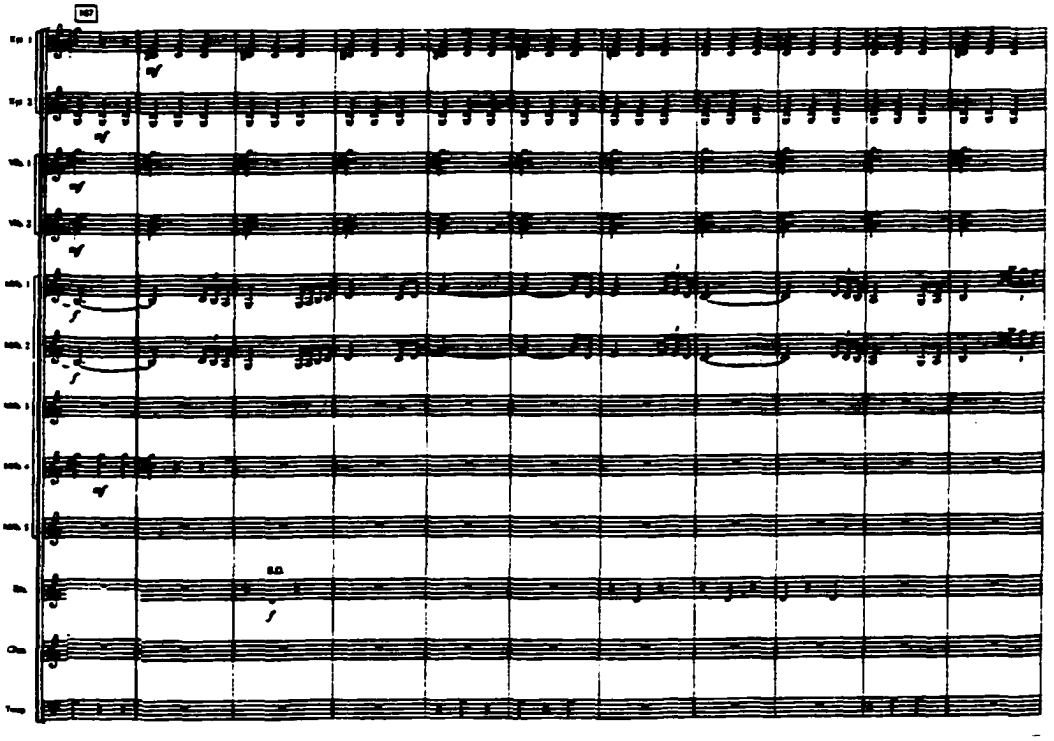


The following phrase (measures 94 through 109) features a timpani and snare drum *soli*. Blaha begins with a one-measure *tutti* variation of motive "C" that is

interjected within the phrases of the battery *soli*. The remainder of the phrase, measures 110 through 120) combines motives "A," "B," and "F" in one-measure melodic phrases against a quarter-note woodblock ostinato. The scoring through measure 166 develops motives "A," "B," and "F" in a homophonic texture.

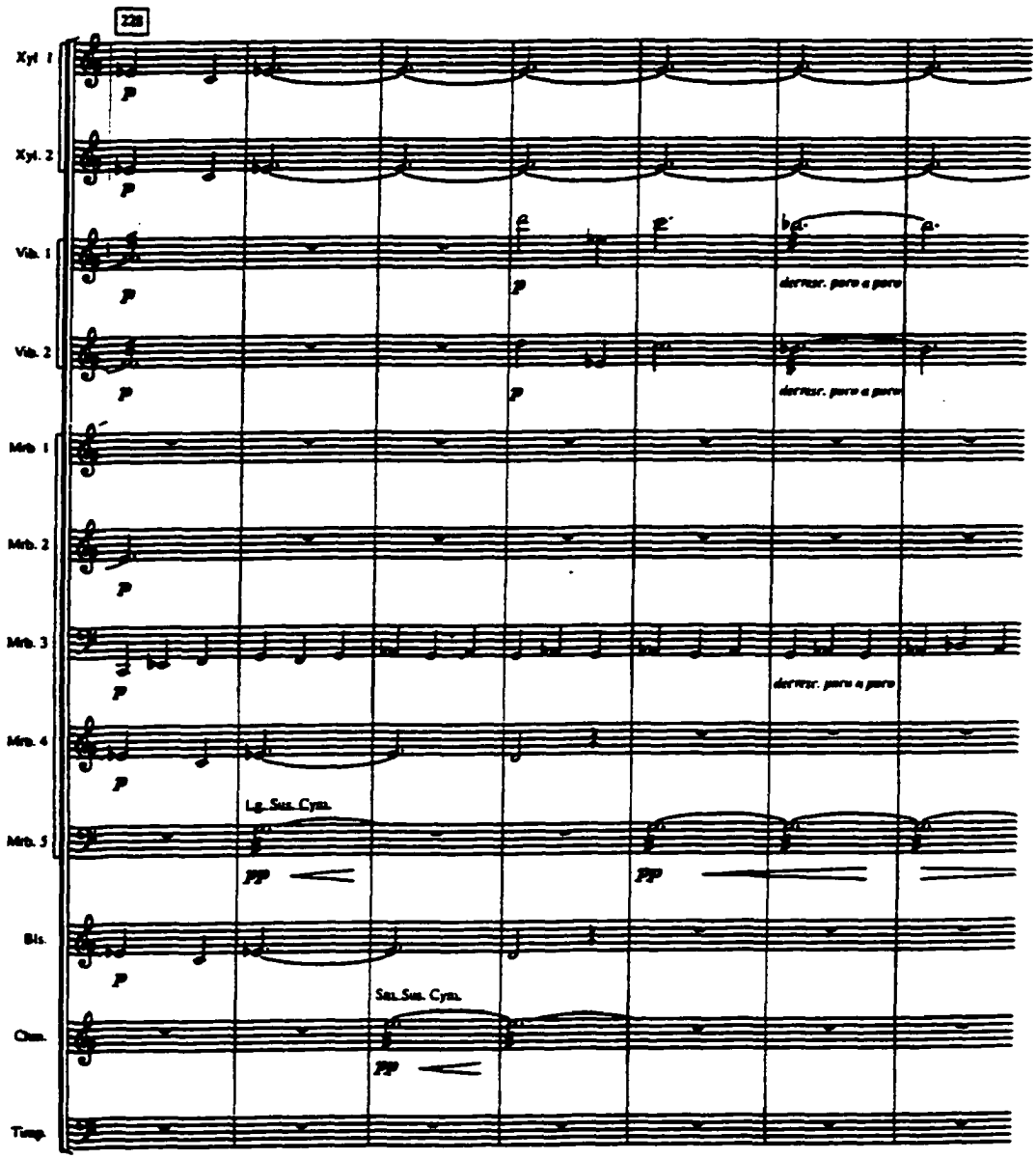
Measure 167 recalls similar melodic content found in the second movement (see measure 119, Movement II). In the fourth movement, the borrowed melody, or motive "D," (Excerpt 60) appears first in the first and second marimba parts supported by chordal accompaniment in the vibraphones and xylophones. Beginning measure 186, motive "A" is presented in variation and combined with motive "F." The variation is reminiscent of a fanfare-type melodic figure and alternates with interjections of two-measure chorale-like melodies (measures 192 and 193 for example). The following phrase (measures 203 through 228) return to the borrowed melody from the second movement with similar melodic and harmonic treatment thinning in texture as it progresses and slowly evolving into a simple iambic rhythm and meter.

Excerpt 60.



The iambic rhythm of the melody is continued through the following phrase (measures 228 through 253, Excerpt 61) without interruption. The texture continues to thin to a simple homophonic texture composed solely for the marimba choir (measures 246 through 253). In measures 254 through 256, Blaha interjects a sudden, and very fast, string of *fortissimo* quarter notes ending with an anvil sound. The scoring returns to the calm iambic rhythm and *legato* scoring of the marimba choir but is abrasively interrupted again by the *fortissimo* vertical scoring. After another brief restatement of the marimba choir, the meter changes to a *staccato* scoring that function as a transition into the next phrase.

Excerpt 61.

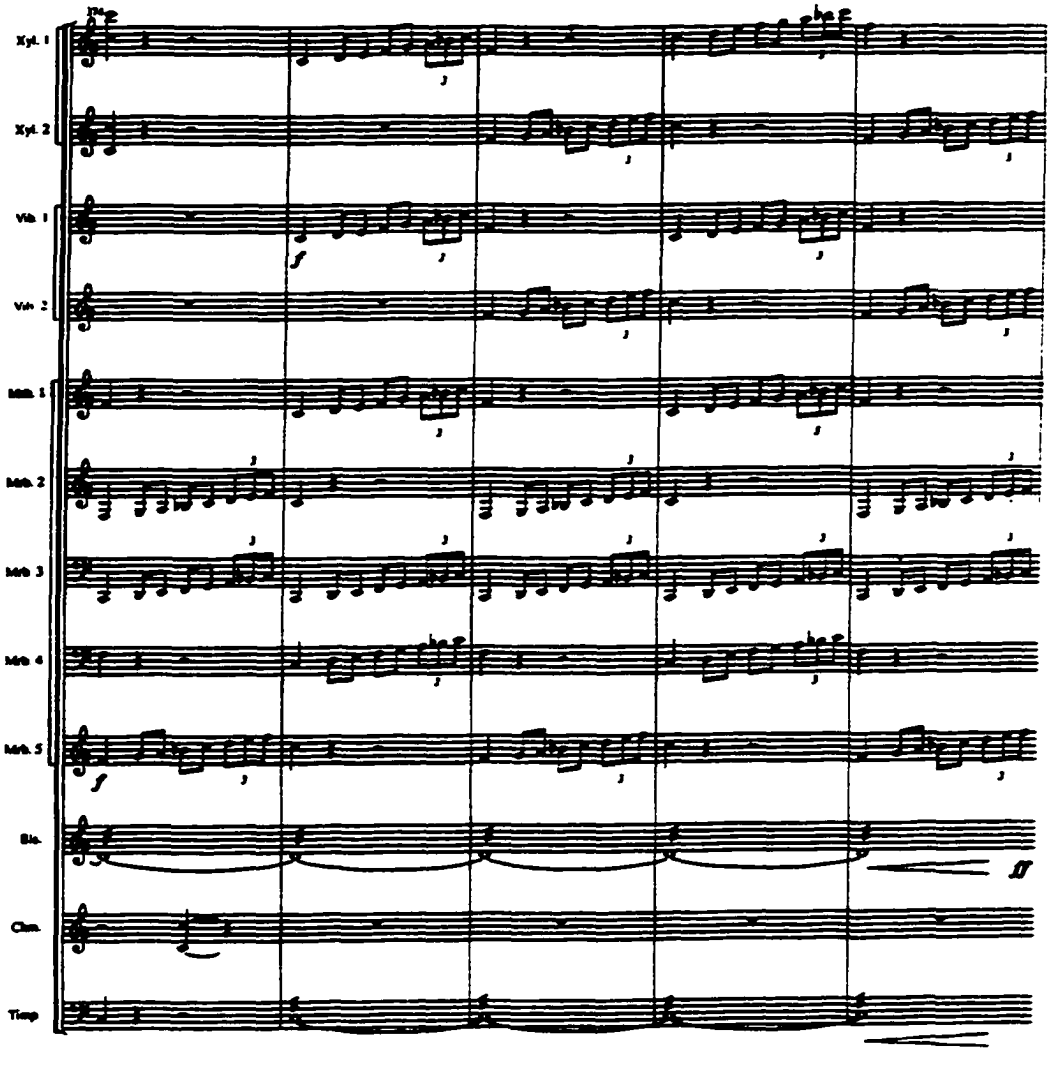


The texture of the percussion orchestra changes again in measure 281 with a four-voice chorale in the vibraphones supported by a pedal tone D in the timpani

and third marimba—perhaps recalling the chorale of the third movement. The *legato* linear scoring of the chorale changes to a *staccato* vertical scoring beginning in measure 299. Blaha exploits the multitude of tonal colors of the percussion orchestra by passing motives "A," "B," and "F" between the various timbres. Measures 311 through 314 recall the opening quarter-note texture of the movement that builds into a recapitulation of the "A," "B," and "F" motives. These three characteristic motives are presented in various combinations throughout the ensemble. Interestingly, the motives become secondary to motive "D" that emerges from the texture beginning in the first vibraphone part (beginning measure 322). By measure 344, motive D has become the principal melodic voice. The end of the phrase returns to a five-measure vibraphone chorale (measures 349 through 353) that began the section.

The closing section of the movement and composition (measures 354 through 434) focuses on short scale passages that are interspersed throughout the tuned idiophones with occasional interjections of *tutti* quarter notes in vertical scoring. The interweaving of scalar passages that Blaha composed demonstrates the orchestral scoring possibilities of the mallet ensemble medium (Excerpt 62). In measure 399, the scalar passages are limited to the first and second marimbist combined with a similar rhythmic passage in the temple block part (beginning measure 401). Against the interweaving of scalar passages, Blaha scores a long lyrical melody in the remaining tuned idiophones. The section concludes with a false ending followed by a composed, four-measure grand pause.

Excerpt 62.



The final phrase of the coda (measures 435 through 481) begins with a four-measure monophonic texture that uses motive "D" followed by a four-measure recalling of the vibraphone chorale. Motive "D" is expanded thereafter to include three marimbists in octaves with another statement of the vibraphone chorale. The

composition ends with a thunderous recalling of the snare drum motive that began the composition sounding the warning of Death's gathering.

The compositional writing of the twenty-five minute work flows effortlessly between the four movements. Moreover, the integration of tonal colors, or timbres, within the composition illustrates the potentialities of orchestral scoring for the ensemble. Along with Raymond Helble's *Concertare* and Eric Ewazen's *The Palace of Nine Perfections, The Night Watch* has become significant addition to the mallet ensemble repertoire and is quickly becoming one of the most performed major works for mallet ensemble. The culmination of these three works has firmly established a new idiom within the mallet ensemble medium known as the "percussion orchestra."

Concertare

The University Of Oklahoma Percussion Orchestra commissioned *Concertare*, Op. 41a (2001) from Raymond Helble (1949-) who also composed *Diabolique Variations* (1985). The composition for percussion orchestra was composed for twelve percussionists and consists of the following instrumentation:

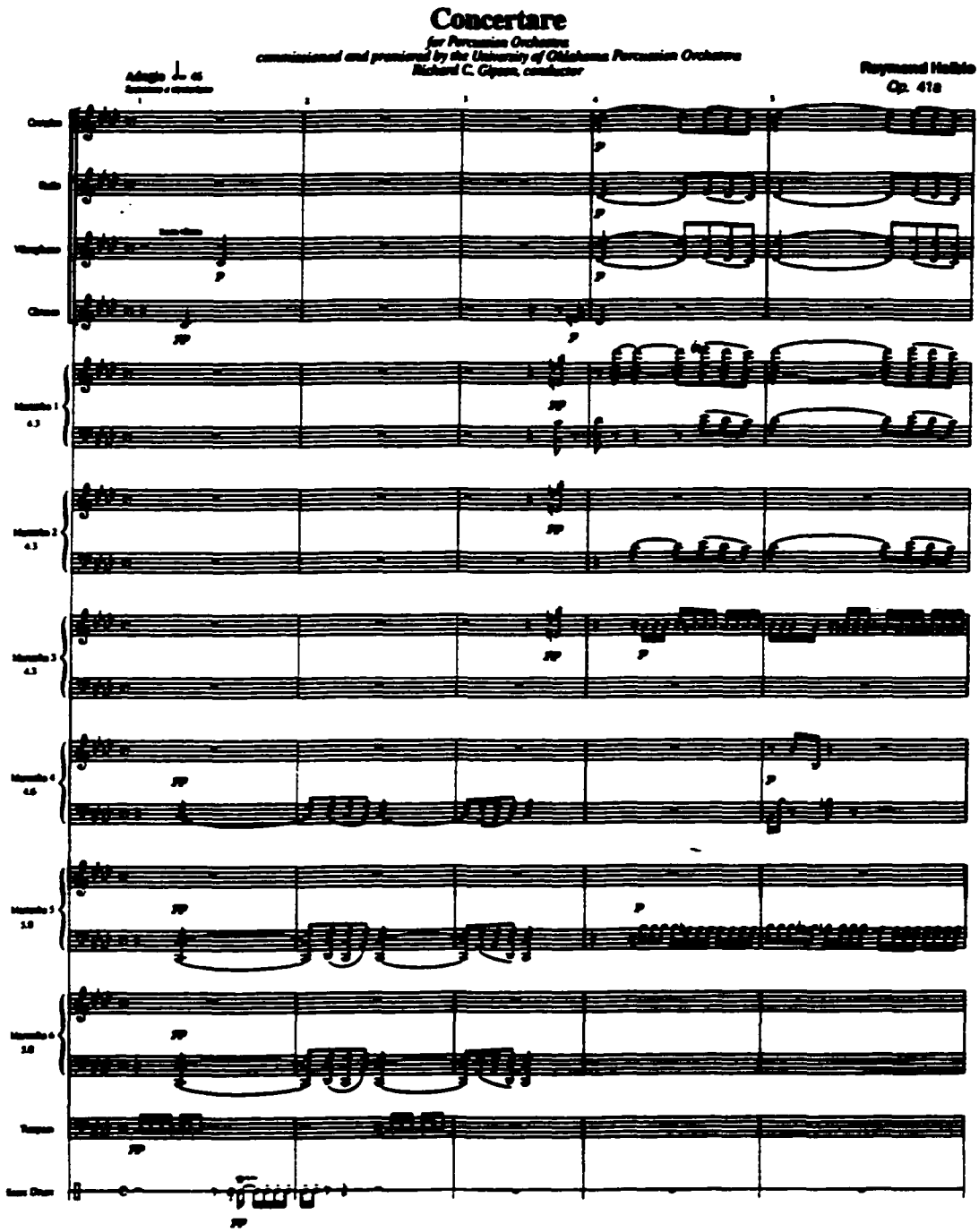
Player I	Crotales
Player II	Bells
Player III	Vibraphone
Player IV	Chimes
Player V	Marimba 1 (4.3 octave)
Player VI	Marimba 2 (4.3 octave)
Player VII	Marimba 3 (4.3 octave)
Player VIII	Marimba 4 (4.6 octave)

Player IX	Marimba 5 (5.0 octave)
Player X	Marimba 6 (5.0 octave)
Player XI	Timpani
Player XII	Snare Drum

Similar to his previous mallet ensemble composition, *Diabolique Variations* (1985), Raymond Helble retained the neo-Baroque style in the style of Johann Sebastian Bach with elements of Johannes Brahms.

The seven-minute, thirty-eight second composition is composed in two large sections. The first of these, "Adagio," is comprised of thirty-two measures and is marked "sostenuto e mysterioso." The work begins with ominous sixteenth notes from the timpanist on the pitch C reminiscent of the mysterious opening of Brahms' Symphony No. 1. The fourth, fifth and sixth marimbists add to the dark quality of the opening first rolling on the pitch C that is actually the beginning of the first melodic motive (motive "A," Excerpt 63).

Excerpt 63.


Concertare
for Percussion Orchestra
commissioned and premiered by the University of Oklahoma Percussion Orchestra
Richard C. Gipson, conductor
Raymond Hebble
Op. 41a
Adagio

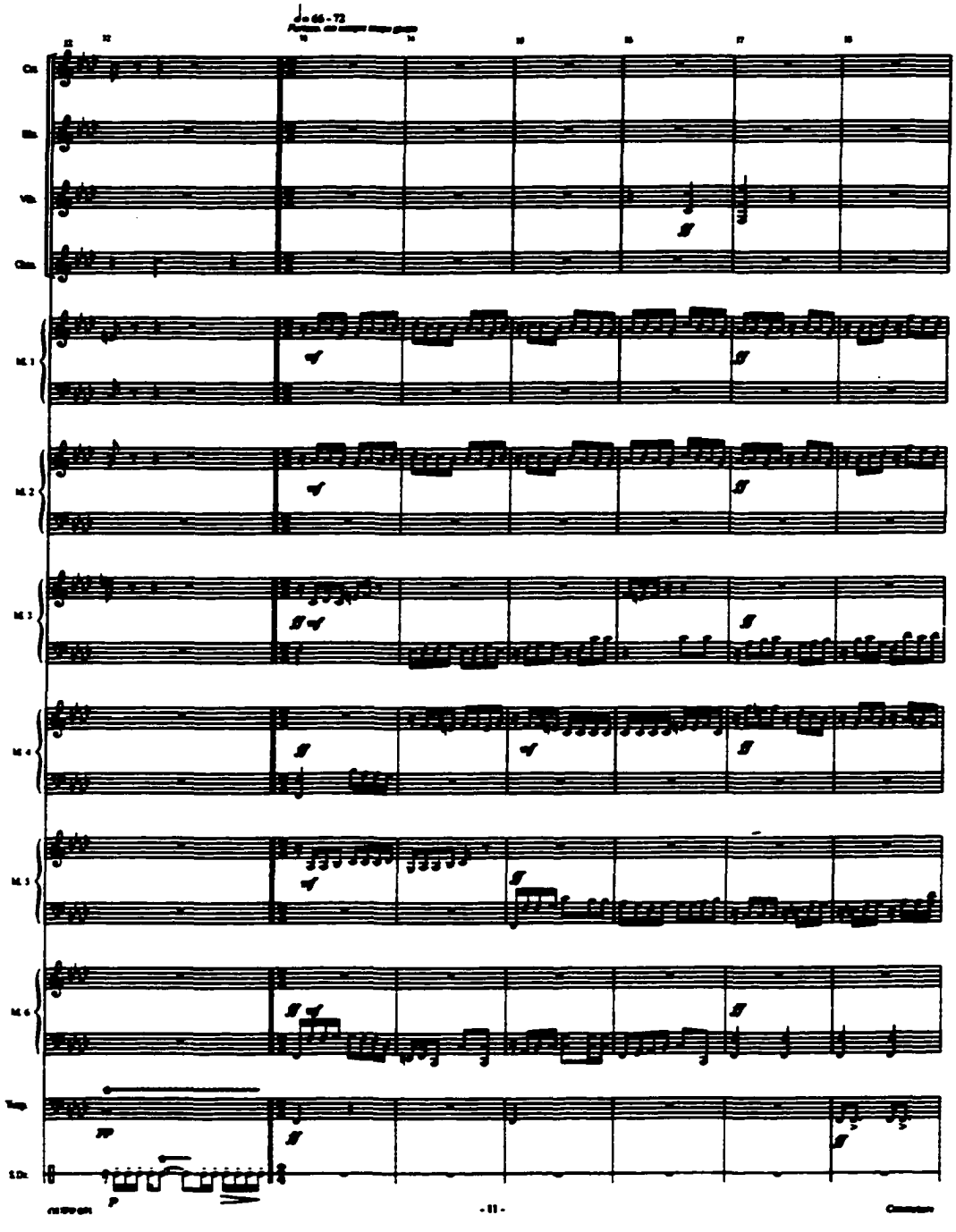
The snare drum part becomes an integral part to the composition with its own characteristic rhythmic motive (see measures 1 through 2, Excerpt 55) that functions as a color within the percussion orchestra used primarily for transitions and additional rhythmic drive and interplay.

By measure four, motive "A" has been passed to the crotales, bells, and vibraphone with additional color through doubling in the first and second marimba parts. In the first section (measures 1 through 32), Helble employs four-mallet technique in the marimba parts while incorporating two-mallet for all other voices. In contrast to motive "A," Helble scored a stagnant sixteen-note accompaniment figure in double-stops (striking two bars simultaneously) that outlines the harmonic changes as well as provide a constant rhythmic flow for the arduous forty-six beat-per-minute opening section. As the first melodic line develops (measures 6 through 10), Helble reassigns motive "A" as a countermelody—most often in polar tessituras and voices—a technique common to fugue form of the Baroque period. As the texture builds, additional rhythmic and melodic interplay is introduced in the form of thirty-second notes (measures 10 through 12, marimba V). The use of small note densities (i.e. thirty-second notes) is used throughout the composition in melodies and countermelodies. The three primary elements—melody, countermelody (thirty-second note figures), and double-stroke harmonic accompaniment—are shared throughout the ensemble. This characteristic passing and sharing of motives pervades the entire work.

The beginning of the third phrase (measures 20 through 28) changes to a thinner texture with only five idiophones providing a melody and accompaniment. The phrase begins at the pianissimo dynamic level and is interrupted with *fortissimo* interjections of sixteen notes (measure 22) reminiscent of Franz Haydn's *Surprise Symphony*. Thereafter, a new but related, *legato* melody is presented beginning first in the fourth and sixth marimba part and subsequently passed to other tuned idiophones every measure (measures 23 through 25). The *fortissimo* sixteenth notes interrupt the linear melody again (measures 25 through 27). However, in the second statement of the vertical scoring, the sixteenth notes become the primary scoring for both melody and harmony. In the final five measures of the "Adagio," the texture dies away to a *soli* timpani roll on the note C with a *piano* restatement of the snare drum motive.

The second section of the composition, or "Furioso" (measures 33 through 206) is marked "ma sempre tempo giusto" and is considerably quicker in both tempo and overall rhythmic density. The marimba choir dominates the overall scoring of the "Furioso" with the second theme being stated at the beginning of the section (measure 33, Excerpt 64).

Excerpt 64.



Elaborate motivic development of the second theme is continuously expanded throughout the 173-measure "Furioso" with the following form:

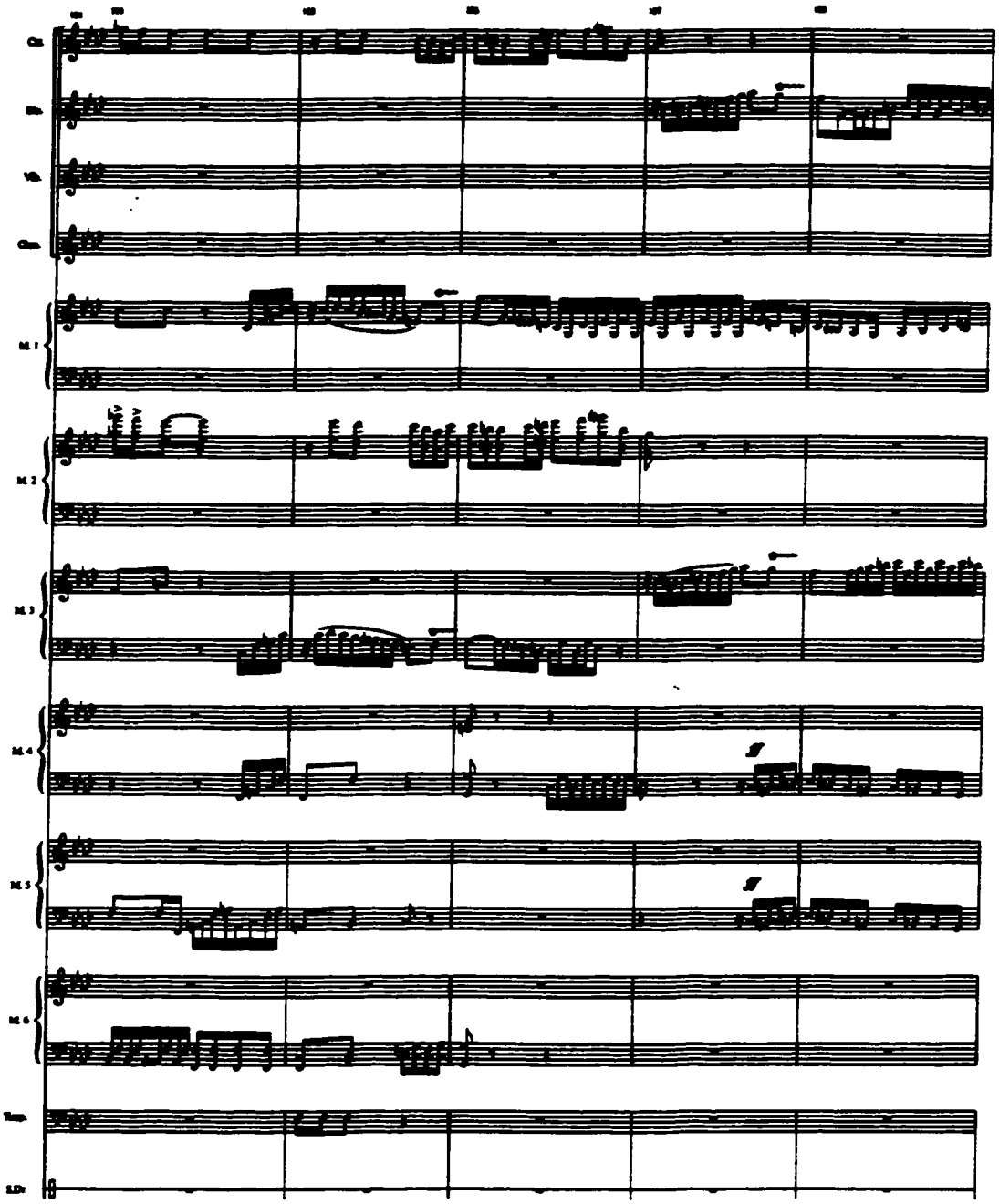
	"Exposition" Presentation of theme	"Development" of theme	"Recapitulation" Restatement of theme	Coda
Measures:	33-82	83-136	137-188	189-206
Phrases:	33-48	83-90	137-144	189-198
	49-56	91-103	145-166	199-206
	57-72	104-112	167-188	
	73-82	113-122		
		123-136		

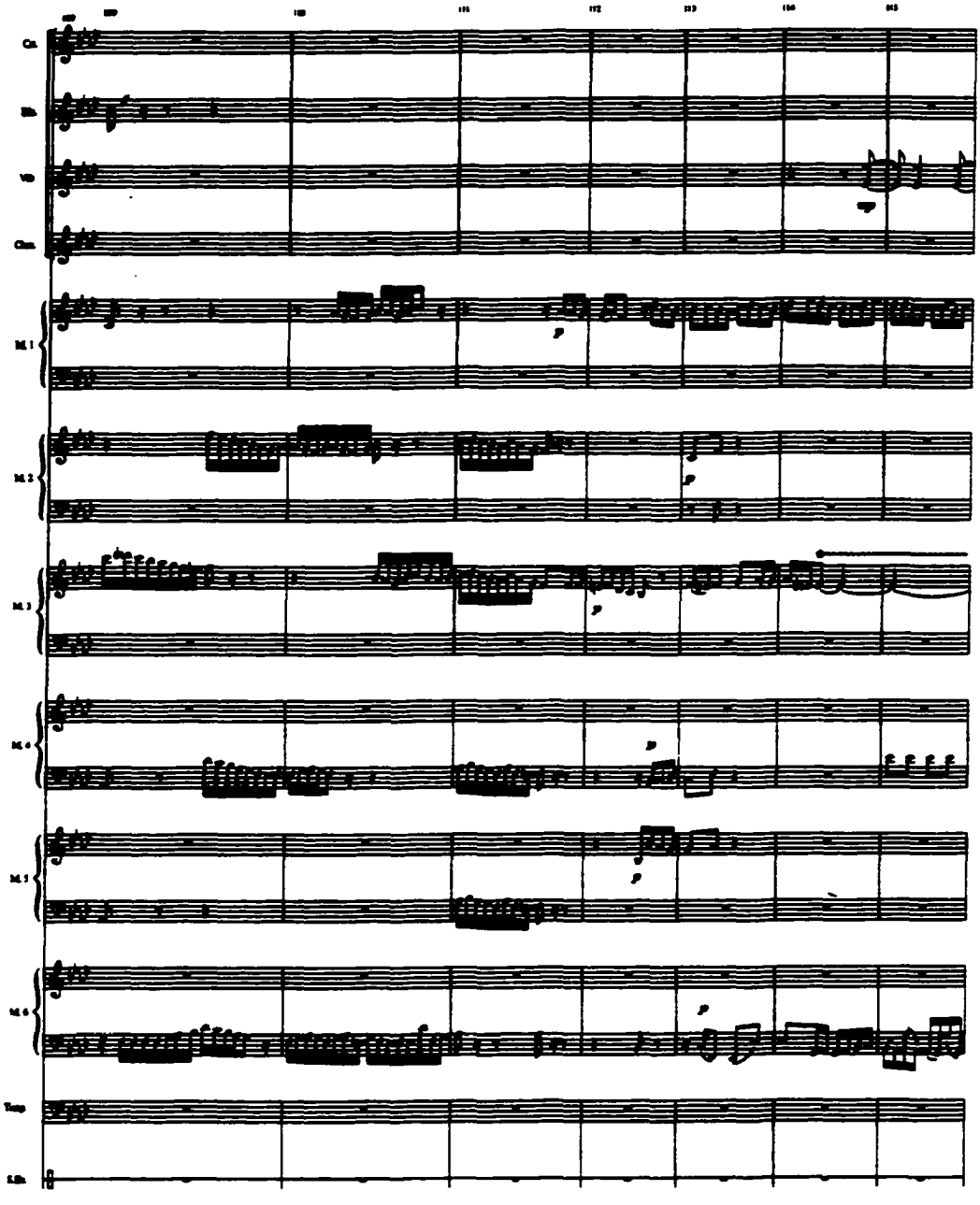
For this document, the profusion of motivic development throughout each individual phrase of the "Furioso" is not warranted. However, the overall scoring practice as it relates to the development of mallet ensemble literature deserves mention.

Fugal motives, such as those found in Bach Inventions for piano, are elaborately developed within all parts of the percussion orchestra "with motives passed between and often shared by various players."[308] The resultant effect is a contrapuntal dexterity that defines the overall texture of the part writing (Excerpt 65). The following excerpt is the seventh phrase of the "Furioso" identified under the subcategory "development of the theme" (measures 104 through 112).

[308] Raymond Helble, "Concertare," Program notes by Dr. Michael Rogers and Dr. Richard Gipson (New York: Elaine Kaufman Cultural Center, Merkin Concert Hall, Abraham Goodman House, 2001), no page number indicated.

Excerpt 65.





As shown in the above excerpt, Helble relies upon virtuoso two-mallet technique in the development of his theme. Of particular note is the part writing for crotales and bells. In general, bells, and particularly crotales, have historically been used to

outline melodic structures. Helble exploits the tonal colors however composing thirty-second note passages for the instruments thus elevating the technical facility and compositional use of the metal tuned idiophones. This part-writing technique is especially difficult for crotales given the awkward size and layout of the non-ergonomic instrument.

Another aspect characteristic to the development of quality literature for the mallet ensemble is the interplay of voices within the part writing. Helble introduced this aspect first in his previous mallet ensemble, *Diabolique Variations* (1985). An elevated sensitivity and awareness of overall scoring is required of the mallet keyboardist to execute the fine details of the linear scoring practice. Attention to individual roles within the ensemble (i.e. melody-foreground; countermelody-middle ground; accompaniment-background) also warrant a high level of musicianship in the literally hundreds of divisi melodic figures shared between keyboardists. The result of this part-writing practice is a multitude of integrated tonal colors that define one aspect of the percussion orchestra idiom. *Concertare* ends with a return of the original "Furioso" melody (measures 137 through 188) followed by an explosive coda (measures 189 through 206) utilizing the full force of the ensemble indicative of Helble's compositional practice of refined conclusions.

Chapter VI

SUMMARY AND EPILOGUE

Summary

Throughout its four eras of development, the mallet ensemble has proven itself as a viable medium within the percussion ensemble genre. In its earliest setting (1907), marimba bands from Central America brought a unique and new instrument called the marimba to the United States. With the new instrument came new musical forms such as the *son* indigenous to Guatemala and other cultures throughout Central America. However, the indigenous forms were not readily accepted by the Western music culture already present in the United States. Marimba bands of Central America therefore adopted the genre of European dance music popular to North American culture in the early twentieth century. Examples of these forms included, but were not limited to, the waltz, tango, and two-step (see Appendix A). Of the various dance forms, most transcriptions adopted the waltz form.

From 1907 to 1915, the marimba bands of Central America gained additional popularity at such prestigious events as Worlds' Fairs in the United States. In particular, the 1915 Panama-Pacific International Exposition in San Francisco (PPIE) was a pivotal event for the promotion of the mallet ensemble. The Hurtado Brother's touring marimba band from Guatemala performed daily at PPIE. In August of 1915, representatives from the Columbia Recording Company attended a marimba band concert at the PPIE and immediately offered a recording contract to

the Hurtado Brothers. Their first recording, Von Suppe's *Pique Dame* (Columbia A1832 21823) and *Poet and Peasant Overtures* (Columbia A1832 21821) became their most popular recording selling one-half million copies in the first week.[309] Between 1915 and 1917, the Hurtado Brothers' Royal Marimba Band on the Columbia, Victor, and Brunswick labels recorded thirty-eight sound discs. The result of recordings helped to disseminate the new art form across the United States.

The visual aspect of performance associated with the marimba bands from Central America would lead toward the popularity of the instrument in early genres such as vaudeville. North American musicians who embraced the marimba in the early twentieth century quickly realized the instrument's visual potential through its distinct kinesthetic movements. The result combined an aural and visual experience for the listener while subsequently popularizing the marimba in the United States. However, later pedagogues such as Clair Omar Musser and Dr. Vida Chenoweth criticized the marimba's association with touring marimba bands from Central American and vaudeville citing that the instrument lacked credibility in Western art music. Nonetheless, the visual aspect of the instrument intrigued the general populace of the United States thus providing the first step toward the development of the mallet ensemble and its literature.

Perhaps an even more influential factor in the development of the mallet ensemble was the promotion of the marimba by early manufacturers such as John

[309] For a detailed listing of recorded marimba band literature, refer to Appendix A "Chronological List of Mallet Ensemble Literature: 1894-1933."

Calhoun Deagan, a musical instrument-manufacturing impresario. Deagan recognized the potential of the instrument as a viable performance medium who shared a similar vision for the mallet ensemble medium with Clair Omar Musser, a virtuoso vaudeville keyboardist. Together, the two would promote the marimba in the form of marimba orchestras comprised of thirty to one hundred performers during the next era of development (1930-1954). The result of promotion and proprietary interests in the early twentieth century allowed for the general acceptance of the marimba, its ensemble, and its new sound to the United States.

From 1907 through 1929, literature for the mallet ensemble medium relied on indigenous forms from Central America and transcriptions of Western dance music forms (see Appendix A). However, the emergence of marimba orchestras (1930s) organized under the vision of Clair Omar Musser and J.C. Deagan lent credibility to the emerging medium by fusing the marimba with European art-music traditions. Through his musical observations and experiences, Musser envisioned an orchestra comprised of one hundred marimbists. With the help of John Calhoun Deagan and some associations with planning boards for events such as worlds' fairs, Musser conceived the idea of a marimba orchestra. Through their successes, several marimba orchestras were created with the mission of promoting the ensemble both domestically and abroad.

In terms of mallet ensemble literature, the ensemble relied on transcriptions of orchestral excerpts intended for other genres such as Dvorak's "Largo" from the *New World Symphony*. A concerted effort toward the development of original

literature for the medium of the mallet ensemble would not emerge until the third era of development (1954 to 1977). Nonetheless, Musser and Deagan would be credited with popularizing the marimba through the formation of the marimba orchestra for the North American audience. Overall, the introduction and promotion of the marimba in the first two eras of literature development (1907-1953) became the most influential factor in the early development of mallet ensemble in the United States.

The popularity and impact of the marimba orchestra movement and its transcriptions found their way to collegiate percussion programs in 1954. One of the most influential pedagogues during the 1950s was Gordon Peters who introduced the mallet ensemble to post-secondary institutions. In 1954, Peters formed the *Marimba Masters*, a mallet keyboard ensemble at the Eastman School of Music. In its early development, the Marimba Masters performed orchestral transcriptions written for Clair Omar Musser's marimba orchestras (i.e. "Forester Series;" edited by Gordon Peters). However, Peters quickly realized that for a medium to survive, the mallet ensemble would require its own literature. Gordon Peters has spent the majority of his professional career promoting, composing, consulting, and soliciting new literature for the percussion ensemble medium.

The mallet ensemble was just one of the numerous compositional idioms within the expanding genre of the percussion ensemble throughout the 1950s. The results of two separate studies found that a majority of percussion ensemble works

performed during 1950-1979 was composed prior to 1950.[310] While Robert (Bob) E. Resseger's *Chorale for Marimba Quintet* (1954) marked one of the first original compositions for the medium of the keyboard mallet ensemble, it may be best viewed as an academic attempt at composing for the new medium. During this period, a lack of understanding toward the potentiality of the new ensemble and the capabilities of keyboard instruments in general was evident. However, Gordon Peter's original composition *The Swords of Moda-Ling* (1957) may be viewed as a catalyst for redefining the capabilities of mallet-oriented compositions. In four independent performance frequency studies conducted, *The Swords of Moda-Ling* remained the most frequently performed composition between 1968 and 1982. Other notable additions to mallet ensemble literature included Stanley Leonard's *Prelude for 4 Marimbas* (1965), Serge de Gastyne's *Quintet for Mallet Percussion*, Op. 39 (1970), Kenneth Snoeck's *Octet for Keyboard Percussion* (1974), and John Schlenk's *Lento for Marimba Ensemble* (1954).

Exploration into the validity of the keyboard-oriented medium continued throughout the 1970s with limited positive influence on future development of mallet ensemble literature. However, development of mallet ensemble literature after 1977 mimicked the initial growth of the mallet ensemble as established earlier by Clair Omar Musser. During the fourth era of literature development (1978-2001), the quantity, quality, and variety of compositions for mallet ensemble

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[310] David P. Eyler, "The Top 50 Percussion Solo and Ensemble Compositions of Today," *Percussive Notes* 18, no. 1 (Fall 1979): 38-39 and Matt Ward, "Percussion's 'Top 75 Compositions,'" *Percussive Notes* 10, no. 3 (Spring 1972): 16-18.

steadily increased to over two hundred transcriptions and original works. This immense growth in literature for the mallet ensemble was due to several factors:

1. An increase in the number of percussion instruments available to composers
2. Design improvements of mallet instruments along with improvements in acoustic research gave composers freedom to explore expanded ranges and capabilities of instruments
3. The formation of the annual Percussive Arts Society International Conventions allowed for free exchange of ideas between manufacturer and performer thus increasing the number of tonal colors and instrumental combinations available to composers
4. The re-emergence of keyboard soloist as an impetus for creation and promotion of literature[311]
5. The creation of commissioning series through academic and private institutions
6. The creation of composition contests devoted to the production of quality literature such as those sponsored by the Percussive Arts Society
7. Composers viewed the potentialities of the various percussion ensemble mediums as "composer friendly" for literary expression and development

Of the seven factors listed, the creation of commissioning series has been the most influential factor in the development of literature for the mallet ensemble. One notable example is The University of Oklahoma Percussion Ensemble Commissioning Series established by Professor Richard C. Gipson in 1978. The University of Oklahoma Percussion Ensemble Commissioning Series represents the longest running and most prolific commissioning series of its kind focusing on the

[311] Blake M. Wilkins, "An Analysis of Musical Temporality in Toru Takemitsu's *Rain Tree*" (D.M.A. diss., The University of Oklahoma, 1999), 3.

mallet ensemble.[312] Its primary purpose was to create and enhance mallet ensemble repertoire. Richard Gipson's influence into the medium stems from his personal philosophy that each commissioned composition be "a work for principally mallet keyboard instruments" thus fostering an awareness and need for the medium.[313] This philosophy reflects the founding mission of the commissioning series of "stimulating the very finest compositions for the percussion ensemble medium."[314] As a result, the literature commissioned by the Oklahoma University Percussion Orchestra has been performed at Percussive Arts Society International Conventions more than any other single commissioning source in percussion history. To date, The Oklahoma University Percussion Press has commissioned over fifty compositions for the percussion ensemble genre with nineteen compositions devoted to mallet-oriented ensembles.

The purpose of this study was to supplement the available information regarding the development of the mallet ensemble and its literature in the United States. The objectives of this study were to examine the early historical emergence of mallet ensemble compositions; the contributions to marimba literature via the marimba orchestra movement during Clair Omar Musser's historic period; the impact of the marimba orchestra movement and its literature to collegiate programs;

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[312] James Scott 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. diss., The University of Oklahoma, 1976), 285.

[313] Lance Drege, "The University of Oklahoma Percussion Ensemble Commissioning Series and Oklahoma University Percussion Press, 1978-1999: An Examination of its History," 24.

[314] Ibid., 7.

the current trends in compositional development for the mallet ensemble; and analyses of selected mallet ensemble literature.

Identification and objective studies documenting the historical development of mallet ensemble literature has led toward a greater understanding regarding programming and more informed decisions in performance. Moreover, composers have used the information presented in the creation of new, sophisticated literature. Continued identification of influential and historic works will serve as a useful model for music educators for such academic pursuits as commissioning projects. The information gathered will benefit composers, pedagogues, percussionists, and percussion ensemble directors in their educational and artistic pursuits.

Epilogue

Since the introduction of the mallet ensemble concept in the United States by Central American marimba bands in 1907, four definable eras have emerged. Interestingly, all eras identified encompass approximately twenty-three years. One of the study's original intents was to identify compositions that defined seminal points in the historical development of mallet ensemble literature. Research has indicated that the development of mallet ensembles and its related literature has generally developed in the hands of dedicated individual percussion teachers, pedagogues, and composers who have worked to sustain the medium of the mallet ensemble. Vida Chenoweth alluded to this phenomenon citing, "repertoire changes in texture and temperament from one generation to the next. Most ensemble repertoire began as transcriptions. Later works were not by major composers, and maybe that's why we don't have much literature."[315]

Given that the results therefore indicate a generational growth spurred by key proponents in the development of the mallet ensemble literature, several unresolved issues plagued its progress. One particular issue in defining the medium may be due to the relative newness of keyboard instruments to North American and European cultures. In his text, Chapman indicated, "keyboard mallet instruments are possibly among the oldest instruments known yet they remain one of the newest

[315] Vida Chenoweth of Enid, Oklahoma, interview by author, January 14, 2002, Enid, Oklahoma, tape recording.

to be taken seriously in an artistic context."[316] Lester Godínez identified yet another related problem of nomenclature within the genre. From his perspective as a Guatemalan, Godínez indicated that the field has yet to define the difference between the simplest of terminology such as "marimba," "marimba ensemble," "mallet ensemble," and even "percussion orchestra." To define the medium of the mallet ensemble idiom, clarification of nomenclature is needed. For example, should the profession group all of these terms under one genre label such as "percussion ensemble" with subcategories of mediums such as "mallet-oriented ensembles" and "battery-oriented ensembles?" Certainly various divisions within the mallet-oriented medium have surfaced including the mallet ensemble, the percussion orchestra, and the indigenous ensembles. An international committee through a professional organization such as the Percussive Arts Society could assist in defining the various modes of ensembles within the percussion profession. Identification of specific mediums and idioms developed could aid future composers in the development of new literature, and perhaps even expand and develop new categories. One recent example of a newly developed idiom within the mallet-oriented medium is that of the "percussion orchestra."

Composers have lent their artistic credence to the mallet ensemble in the form of transcriptions, arrangements, and original compositions. Historically, the majority of literature has reflected the former principally out of necessity of time within each era. Reflecting on this practice, pundits have argued the validity of the

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[316] Chapman, 54.

medium citing transcriptions and arrangements to be a disservice. However, the use of transcriptions from various historical periods of music can provide a benefit to percussionists. Gene J. Pollart's article "An Insight into Historical Literature Adaptable to Percussion" wrote:

> The percussion field is at a definite disadvantage in comparison to the other performing areas because of the notable lack of available and appropriate materials and literature to present an overall view of history, style, and interpretation [that] should be an integral part of the performance repertoire.[317]

In this regard, transcriptions provide the benefit of learning various musical styles from different musical eras. William Jastrow agrees with Pollart's assessment citing that ensemble literature "can and should be selected not only to develop technical skills on a variety of percussion instruments, but to enhance the musical understanding and perceptions of the performer."[318] For example, Jastrow asserts that percussionists can benefit from learning the vocal forms of the Renaissance period that adapt themselves to four or five part mallet ensembles. The Baroque period would provide an opportunity for mallet ensembles to learn chorale forms while quartets and chamber ensembles would provide beneficial experience from the Classical period of music. With the development of symphonies and operas, selective excerpts prove beneficial for teaching ensemble playing and musicianship.

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[317] Gene J. Pollart, "An Insight into Historical Literature Adaptable to Percussion," *Percussionist* (December 1970): 65.

[318] William Jastrow, "The School Percussion Ensemble: Literature," *Percussive Notes* 22, no. 5 (July 1984): 70.

And finally, the various moods and colors from the late Romantic and early twentieth century impressionistic compositions readily transfer to the mallet ensemble especially those instruments considered to be metal tuned idiophones (vibraphone, bells, chimes).[319] For example, composers such as Raymond Helble have utilized musical elements borrowed from the Baroque and Romantic periods in his original mallet ensembles *Diabolic Variations* and *Concertare*. Similarly, arrangements of *Lasciatemi Morire, Field of the Dead, Melisande's Death,* and *Adagio for Strings* by Richard Gipson provide beneficial means for percussionists to learn various musical styles.

On the other hand, music of the twentieth century that relied on rhythmic manipulation translated more readily to the medium of percussion ensemble. Therefore, mallet ensemble literature from 1930 through 1953 regressed to Romantic transcriptions—due to time constraints and personal preferences. Between 1954 and 1978, a modest amount of literature for the mallet ensemble was composed. However, since 1978, the amount of original literature for the medium has steadily increased. Composers such as Raymond Helble, Michael Hennagin, Blake Wilkins, Eric Ewazen, and Joseph Blaha have lent credibility to the growth of original literature. In general, many original and influential compositions have come from commissioning series that focus on a particular orchestration relating to the mallet-oriented ensembles.

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[319] Ibid.

Outside of commissions, the world of percussion may still be too new with too many options and instruments for composers to explore effectively. This theory, however, assumes that composers who wrote for the medium of the mallet ensemble intended to promote the medium as an autonomous performance medium.[320] However, to date, there is no indication of this theory. Hence, by defining general ensemble types, composers can begin to work within a prescribed medium. Richard C. Gipson, executive editor of the Oklahoma University Percussion Press, has stated, "Commissioned works are a good way to help define the medium, purpose, instrumentation, and scope" of various ensemble types in percussion. Certainly, the percussion profession is on the verge of defining the mallet ensemble through exploration. Vida Chenoweth supports this claim citing

> We are on the threshold of making history with new and original compositions if concertgoers can accept the mallet ensemble as standard. So far I think we are playing for other players rather than a general concert audience.[321]

However, by the year 2001, several original compositions for the keyboard mallet ensemble medium have contributed toward the development of quality literature for the mallet ensemble and have appealed to the emotive response of discerning music audiences. *Concertare* (2001) by Raymond Helble, *The Night Watch* (2000) by Joseph Blaha, and *The Palace of Nine Perfections* (1999) set a new standard for the development of meaningful works to the medium of the keyboard mallet

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[320] Reiss, 19.

[321] Vida Chenoweth of Enid, Oklahoma, interview by author, January 14, 2002, Enid, Oklahoma, tape recording.

ensemble—more specifically, the percussion orchestra idiom. These compositions were composed as a direct result of solicitation through commissioning series and composition contests.

Quality literature inevitably elevates the performance abilities of musicians. Since 1978, compositions for mallet instruments have exponentially increased the technical abilities of percussionists. For example, compositions such as Gordon Stout's solo marimba work *Two Mexican Dances* (1978) and Raymond Helble's mallet ensemble *Diabolic Variations* (1985) have contributed toward the awareness and development of mallet technique. Dr. Lance Drege expounded upon the link between quality literature and technical ability:

> [If] you look at pieces like *Diabolic Variations* that was premiered in 1985. There was not probably that many colleges that could play that piece then. In the last five years, I have seen several high schools play that piece. The same holds true for *Crown of Thorns*. Getting back to *Diabolic Variations*, when we played that [composition at The University Of Oklahoma] we had senior and graduate students playing the top three marimba parts. In talking to colleagues since then, other programs around the United States are having freshmen and sophomores play Marimba I-III parts. The same can be said about Gordon Stout's *Two Mexican Dances* premiered in 1978. At the time, nobody could play the piece due to the difficulty of the left-hand part. Today we have juniors and seniors in high school who are performing the work. As techniques improve, along with the development of the instruments, these pieces are becoming attainable by a larger audience. It may seem to some that these works are centered on the ensemble mediums and not the audience, but I do not believe that to be true today. As time progresses in the next couple of decades,

> accessibility to these works can only improve. More and more ensembles will have the needed instruments, and better and younger trained players will possess the techniques that are utilized in these new works for the keyboard ensemble medium.[322]

Several factors contributed toward the growth of quality literature during the fourth era of development. First, the overall size and scope of the mallet ensemble became larger expanding to a normative number of performers ranging from six to thirteen. Secondly, expanded ranges of instruments such as the five-octave (and bass) marimba allowed for greater compositional freedom. Third, influential composers such as Michael Hennagin and Joseph Blaha viewed the percussion ensemble genre as a "truly twentieth century and 'composer friendly' musical vehicle."[323] Lastly, recent solicitation and promotion of new literature from these composers and others such as Raymond Helble, Eric Ewazen, David Maslanka, Dan Welcher, Tom Gauger, and Lynn Glassock, have contributed to the growth of quality literature for the mallet ensemble. Continued support of composers through these venues will inevitably yield additional quality literature for the keyboard mallet ensemble medium.

Through observation, interviews, and analyzing mallet ensemble compositions, several compositional processes have emerged that served to elevate the quality of literature for the mallet ensemble medium. Overall, the mallet ensemble compositions became more "symphonic" meaning that composers in

[322] Lance Drege, interview by author, 2002.

general relied upon compositional processes that favored melodic and harmonic elements over rhythmic manipulation. Secondly, the tonal colors from all instruments employed became integrated into an orchestral sound as opposed to being treated as separate choirs of sound. For example, part doubling for tuned idiophones combined the wooden sounds of marimbas and xylophones with the various combinations of the colorful metal sounds of bells, crotales, chimes, and vibraphones thus creating new timbres throughout the ensemble. Compositions such as Raymond Helble's *Concertare* and *Diabolique Variations* exemplify this practice. In addition, non-tuned idiophones (i.e. membranophones, temple blocks, cymbals, gongs) were integrated into the fabric of the musical texture as punctuation or part of the melodic voicing. Timpani were treated as a tuned membranophone with an expanded ability to perform integrated melodic figures in conjunction with tuned idiophones. Finally, the compositions in general became longer with greater motivic development. Specifically, the melodies became longer and highly developed with a more complex harmonic language. Compositions such as Blaha's *The Night Watch* and Eric Ewazen's *The Palace of Nine Perfections* effectively integrated these musical elements within a multi-movement work.

The mallet ensemble is still a relative musical infant with a modest, but growing body of literature. If the mallet ensemble is to grow as a viable medium for musical expression, then exploration into the emergence and development of its past, present, and future will continually need to be examined. In the next era of

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[323] Joseph Blaha, "The Night Watch," Composer notes (Norman, Oklahoma: Oklahoma

development (2002-), the future of the medium known as the keyboard mallet ensemble belongs to those third millennium artists dedicated to exploring questions not yet asked and who are willing to prepare solutions to problems not yet defined. This document will serve as a resource for further study.

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[324] The Gerhardt Collection represents extensive historic documentation of mallet instruments both published and unpublished from Edwin L. Gerhardt of Baltimore, Maryland to the Percussive Arts Society. The collection was donated to the Percussive Arts Society.

APPENDIX A

Chronological List of Mallet Ensemble Literature

1894-1929

12th ST. Rag	Bowman	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2298	B	Fox Trot	
A Shady Tree	Valve-Donaldson	Hurtado Bros. Royal Marimba Band of Guatemala	Banner	7029-A	A	Waltz	1928
A Ti Te Amo	Unknown	Banda Metropolitana de Marimba	Okeh	16083A	A	Waltz	
A Waltz in the Moonlight	Solman-Parrish	Castlewood Marimba Band	Brunswick	2831-B	B	Waltz	1925
A Young Man's Fancy	Unknown	Harry A. Yerkes' Dance Orchestra	Aeolian Vocalion	A14077	A	Fox Trot	
Adelita Linda (Beautiful Little Adel)	M. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8002 A	A	Bolero	
African Lament	Gilbert-Katzman	Black and Gold Marimba Band	Champion	40002	B	Fox Trot	
After Harvest	Unknown	Jazarimba Band	Columbia Records	E3904	A	Mazurka	
Ah! Sweet Mystery of Life	Rida Johnson-Young-Victor Herbert	American Marimba Band (Royal Marimba Band)[325]	Banner	7059-A	A	Waltz	1924
Albertina	Domingo Gomez	Marimba-Ecos del Soconusco	RCA Victor	23-0922-B	B	Waltz	
Alfa	Porfirio Perez Miron	Marimba Centro Americana de Guatemala	Victor	80120-A	A	Fox Trot	1926

[325] In a typewritten memo, Edwin L. Gerhardt reported that the marimba band performing *Ah, Sweet Mystery of Life* is definitely not recorded by the Hurtado Brothers although the label indicates "Royal Marimba Band." Gerhardt indicated that they the playing styles is more indicative of the Green Brothers. He further suggested, "Their bands had many different titles for different labels. They made many recordings, using a stereotyped style (arrangements) on most of their records." See also *Dancing with Tears in my Eyes.*

[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Aloha Oe	Queen Liliuokalani	Blue and White Marimba Band	Columbia	46705	A	Waltz	1916
American Airs		Hurtado Brothers	Victor	35557	B	Medley	1915
An Der Schonen Blauen Donau	Strauss	Guatemalaer Marimba Kapelle	Columbia Records	21811	B	Waltz	
Angelina	J. C. Reconco	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	CO18311	B	Tango	1941
Artist's Life Waltz	Strauss	Hurtado Brothers	Victor	35557	A	Waltz	1915
Artist's Life Waltz	Strauss	Argentine Marimba Band	Cameo	640	A	Waltz	1923
At the Cotton Pickers' Ball	Abrahams	Marimbaphone Band	Columbia	27658-A	A	Fox Trot	
Be Quiet!	Mario Bolaños Garcia	Marimba Centro Americana de Guatemala	Victor	81561-B	B	Fox Trot	
Beautiful Ohio	Mary Earl-Ballard MacDonald	Green Bothers Marimba Orchestra	Decca	1857A	A	Waltz	
Begin the Beguine	Cole Porter	Marimba Pan-Americana	Victor	82988-B	B	Fox Trot	1935
Behind Your Silken Veil-Medley	Unknown	Harry A. Yerkes' Jazarimba Orchestra	Victor	18636-A	A	Fox Trot	
Beloved (Amada)	Gus Kahn-Joe Sanders	Hurtado Bros. Royal Marimba Band of Guatemala	Banner	7088-A	A	Waltz	1926
Beneath Venetian Skies	Rose, Lewis, and Young	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	1161-D	A	Waltz	1938
Besame One-Step (Kiss Me)	Unknown	Marimba Centro Americana de Guatemala	Victor	18292-B	B	One-Step	1917
Blame it on the Waltz	Kahn-Solman	Miami Marimba Band	Vocalion	A15449	A	Waltz	1926
Blue Danube Waltz	Johanne Strauss	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	21811	B	Waltz	1915
Blue Danube Waltz	Johanne Strauss	Imperial Marimba Band	Edison	50413-R	A	Waltz	
Blue Danube Waltz	Strauss	Hurtado Brothers	Victor	35564	A	Waltz	1915
Blue Waves Waltz	Valverde	Hurtado Brothers	Victor	35565	B	Waltz	1915

Broken Strings	Unknown	Marimba Centro Americana de Guatemala	Victor	81618-A	A	Waltz	
Broken Wings	Mario Bolaños Garcia	Marimba Centro Americana de Guatemala	Victor	81561-A	A	Tango	
Calicoco	Unknown	Jazarimba Band	Puritan	9016-B	B	One-Step	
Call Me Back, Pal O' Mine	Harold Dixon	Majestic Marimba Band	Puritan	11164-B	B	Waltz	
Capitan Betty One-Step	Captain Betty	Marimba Centro Americana de Guatemala	Victor	18292-A	A	One-Step	1917
Carry Me Back to Old Virginny	Bland	Original Central American Marimba Band	Gennett	5430-B	B	Folk Song	
Catalina One-Step	Mariano B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18095-B	B	One-Step	1916
Cavalleria Rusticana--Intermezzo	Mascagni, arr. H.E. Carroll	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18048-A	A	Classical	1915
Charmaine	Erno Rapee-Lew Pollack	Marimba Centro Americana de Guatemala	Victor	80667-A	A	Waltz	
Charming	Alfredo Quiñonez	Marimba Centro Americana de Guatemala	Victor	46652-A	A	Fox Trot	
Chaste Susanna	V. Hilbert Hurtado	Hurtado Brothers Royal Marimba Band	Columbia	B-1936	B	Indigenous	1915
Cielo Andaluz (Andalusian Skies)	Unknown	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	73644-A	A	Indigenous	
Cielo de Espana	B. Hennion	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	CO19346	B	Two-Step	1941
Cielo de Guatemala	Celso Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	CO18312	B	Waltz	1941
Cleo	Will, Callahan, and Roberts	Harry A. Yerkes' Jazarimba Orchestra	Columbia Records	A2799	B	Fox Trot	
Clover Club	Unknown	Imperial Marimba Band	Edison	27442-A	A	Fox Trot	1918
Cold Turkey	Donaldson	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2298	A	One-Step	
Colombia Waltz	Mariano Valverde	Blue and White Marimba Band (from N.Y. Hippodrome)	Victor	17928-A	A	Waltz	1916

Con una Mirada y una Sonrisa Basta	Miguel Siliézar	Marimba Centro Americana de Guatemala	Victor	30743-B	B	Waltz	
Concha y Maria	W. L. Rodriguez (Chelao)	Marimba Centro Americana de Guatemala	Victor	81875-B	B	Waltz	
Coral Sand s of My Hawaii	Heagney	Castlewood Marimba Band	Brunswick	2529-B	B	Waltz	1924
Cotton Pickers' Ball	Abrahams	Red, White & Blue Marimba Players	Paramount	30053-B	B	Fox Trot	1929
Cry of the Pampas	Manuel Barajas	Marimba Centro Americana de Guatemala	Victor	81618-B	B	Tango	
Dance of the Goblins	Recker-Loraine	Prince's Dance Orchestra	Columbia Records	A1836	B	Classical	
Dance of the Nightingales	F.H. Losey	Imperial Marimba Band	Edison	51129-L	B		1923
Dancing Tambourine	W. C. Polla	Marimba Centro Americana de Guatemala	Victor	81560-B	B	Fox Trot	
Dancing with Tears in My Eyes	Dubin-Burke	American Marimba Band	Oriole	19764	A	Waltz	1930
Dancing with Tears in My Eyes	Dubin-Burke	Dixie Marimba Players	Perfect	9764	B	Waltz	1930
Danse Macabre	Saint-Saëns	Prince's Dance Orchestra	Columbia Records	A1836	A	Classical	
Dardanella	Bernard and Black	Prince's Dance Orchestra	Columbia Records	A2851	B	Fox Trot	
David	Pedro C. Guillen	Marimba Centro Americana de Guatemala	Victor	81875-A	A	Waltz	
Despues de un Beso	V. Lopez	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	CO18310	A	Fox Trot	1941
Diane	Rapee and Pollack	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	1161-D	B	Waltz	1938

Dichter und Bauer	Von Suppé	Marimba-Kapelle	Columbia Records	21821	B	Overture	
Die Keusche Susanna	Wenn der Vater mit dem Sohne auf den Bummel geht	Guatemalaer Marimba Kapelle	Columbia Records	21800	A	Octet	
Don't Leave Me Mammy	Davis-Santley	Lane & Dale's Marimba Band	Cameo	147	B	Fox Trot	1922
Down Home Rag	W. C. Sweatman	Earl Hatch and the Marimbatones	KEM Records	2726	A	Ragtime	
Down Old Virginia Way	Abe Olman	Lane & Dale's Marimba Band	Cameo	229	A	Waltz	1922
Dream Flowers--Waltz Intermezzo	S. Translateur	Imperial Marimba Band	Edison	51129-R	A	Waltz	1923
Dreamer of Dreams	Kahn-Fiorito	Glenwood Marimba Band	Harmograph	27898-B	B	Waltz	
Dreams	La Mont--Van Alstyne	Miami Marimba Band	Vocalion	A 14969	A	Waltz	
Dreamy Paradise	E. Van Alstyne-E.R. Schmidt	Okeh Marimba Band	Okeh	4263-A	A	Fox Trot	1938
Easy Melody	Conley-Rodemick	Original Central American Marimba Band	Gennett	5431-B	B	Fox Trot	
El Choclo-Argentine Tango	Villoldo	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18093-A	A	Tango	1916
El Gallo (The Rooster)	S. Centenera	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18094-B	B	Indigenous	1915
El No. 5	Pedro Tanchez	Marimba Centro Americana de Guatemala	Victor	80041-A	A	Fox March	1925
El Opio	Unknown	Moguel Brothers Marimba Band	Gennett	5203-A	A	Fox Trot	
El Rascapetate		Marimba Orquesta Típica Lerdo	Columbia Records	371-M	A	Indigenous	
El Relicario	Padilla	The Blue and White Marimba Band	Victor	18749	A	Indigenous	1924
Eleanor Fox Trot	Jessie L. Deppen	Imperial Marimba Band	Edison	51033-L	B	Fox Trot	
Eternal Love	Domingo Bethancourt	Marimba Centro Americana de Guatemala	Victor	81562-B	B	Tango	

Faded Flowers	Strauss	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	A1960	B	Waltz	
Fading Leaves--Serenata	H.E. Carroll	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18048-B	B	Serenade	1915
Far Away from You	Enrique Juvet	Marimba Centro Americana de Guatemala	Victor	46463-A	A		
Farewell to Thee	Queen Liliuokalani	Blue and White Marimba Band	Columbia Records	A2136	A	Waltz	
Fiesta	Walter G. Samuels-Leonard Whitcup	Central America Marimba Band of Guatemala	Victor	24237-B	B	Rumba Fox Trot	
Fletita One-Step	J. B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18095-A	A	One-Step	1916
Forever	Ager-Yellen	Dixie Marimba Players	Domino	4211-A	A	Waltz	1930
Garland of Old Fashioned Roses	B.C. Keithley-C.H. Musgrove	Green Bothers Marimba Orchestra	Decca	1719B	B	Waltz	
General Pershing March	Carl D. Vandersloot	Imperial Marimba Band	Edison	6153-A	A	March	1918
General Sandino	Mario Bolaños Garcia	Marimba Centro Americana de Guatemala	Victor	81564-A	A	Fox Trot	
Golden Memories of Hawaii	Costello-Steavens	Glenwood Marimba Band	Perfect	14487-B	B	Waltz	
Golden Memories of Hawaii	Costello-Stevens	Miami Marimba Band	Vocalion	B15090	B	Waltz	1925
Goodnight Sweetheart	Hal Keidel	Glenwood Marimba Band	Perfect	14487-A	A	Waltz	
Goulash	Hyde and Egan	Harry A. Yerkes' Jazarimba Orchestra	Columbia Records	A2576	A	Fox Trot	
Guatemala--Panama March	Mariano B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18040-B	B	March	1916
Hawaiian Memories	Costello-Heagney	Castlewood Marimba Band	Brunswick	2831-A	A	Waltz	1925
Hawaiian Ripples	Olcott-Preston	Castlewood Marimba Band	Brunswick	2848-B	B	Waltz	1925
Hear Dem Bells, Medley of One-Steps	Unknown	Yerkes Jazarimba Orchestra	Columbia	77931	A	One-Step	

Here Comes America	Glogau, I-Piantadosi	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2959	B	One-Step	
Herrerin March	Pineda	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	A1906	A	Two-Step	
Hezekiah	Richardson	Blue and White Marimba Band	Columbia Records	A2282	A	One-Step	
Honduras	Francisco Valenzuela	Marimba Centro Americana de Guatemala	Victor	46792-A	A	March	
Honolulu Rose	Heagney-Hampton	Castlewood Marimba Band	Brunswick	2686-B	B	Waltz	1924
Howdy	Ted and Josh	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2649	A	One-Step	
Hula Hula Medley	Berlin	Blue and White Marimba Band	Columbia	46700	B	Medley	
I Dreamed You Were Mine	Fidel N. Polio	Marimba Centro Americana de Guatemala	Victor	84858-B	B	Waltz	
I Love You Best of All	Tell Taylor	Green Bothers Marimba Orchestra	Decca	2203B	B	Waltz	
I Might Be Your Once-In-A-While	Herbert	Harry A. Yerkes' Jazarimba Orchestra	Columbia Records	A2840	B	Fox Trot	
I Might Be Your Once-In-A-While	Victor Herbert and Robert Smith	American Marimba Players	Puritan	9061-A	A	Fox Trot	1923
I Miss You Most at Gloaming	Nobles-Harrison-Rose	Castlewood Marimba Band	Brunswick	2649-B	B	Waltz	1924
I Wish You Were Jealous of Me	Haubrich-Rowel	Tadeo Vincente and His Brazilian Marimba Band	Brunswick	3311-B	B	Waltz	1926
If I Knew Then as I Know You Now	Brown-Joyce-Hanley	Argentine Marimba Orchestra	Federal	5321-B	B	Waltz	1944
I'm Falling in Love with Someone	Rita Johnson Young-Victor Herbert	Dixie Marimba Players	Regal	8548-A	A	Waltz	1921
I'm Forever Blowing Bubbles-Medley	Jean Kenbrovin-John William Kellette	Green Bothers Marimba Orchestra	Decca	1720A	A	Waltz	
In a Little Spanish Town	Lewis-Young-Wayne	Castlewood Marimba Band	Brunswick	3403-A	A	Waltz	1926
In a Little Spanish Town	Mabel Wayne	Marimba Centro Americana de Guatemala	Victor	80120-B	B	Waltz	1926
In a Little Spanish Town	Lewis-Young-Wayne	Miami Marimba Band	Vocalion	B15449	B	Waltz	1926

In Shadowland	Lewis-Young-Brooks-Ahlert	Castlewood Marimba Band	Brunswick	2848-A	A	Waltz	1925
In the United States	Gabriel Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18094-A	A	March	1915
Indiana Moon	Jones	Argentine Marimba Orchestra	Federal	5321-A	A	Waltz	1944
Jazzie Addie	A. Schubert	Harry A. Yerkes' Jazarimba Orchestra	Columbia Records	A2576	B	One-Step	
Jeannine	Gilbert-Shilkret	Hurtado Bros. Royal Marimba Band of Guatemala	Banner	7219-A	A	Waltz	1926
Jolly Motorists	Luis Aldana A.	Marimba Centro Americana de Guatemala	Victor	81874-A	A	Fox Trot	
Julia	Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	21812	B	Waltz	1929
Julia Walzer	Unknown	Marimba-Kapelle	Columbia Records	E2564	B	Waltz	
June Brought the Roses	Stanley-Openshaw	Miami Marimba Band	Vocalion	B15040	B	Waltz	1925
Just a Girl That Men Forget	Al-Dubin-Fred Rath-Joe Garren	Clark's Marimba Orchestra	Regal	9536-A	A	Waltz	1921
Just We Two	Walter Scanlan	Okeh Marimba Band	Okeh	4263-B	B	Waltz	1938
Kentucky Lullaby	Miller-Cohn	Meximarimba Band	Vocalion	A 15401	A	Waltz	
Kiss Me	Unknown	Central America Marimba Band of Guatemala	Victor	18292-B	B	One-Step	
Kiss Me Again	Herbert	Blue and White Marimba Band	Columbia Records	A2017	B	Waltz	
Las Chiapanecas	Rafael de Paz	Marimba-Ecos del Soconusco	RCA Victor	23-0922-A	A	Indigenous *sones*	
Las Chiapasecas		Marimba Orquesta Típica Lerdo	Columbia Records	370-M	A		
Las Chuntaes	Ricardo Sanchez Solis	Marimba de la Policia	Columbia	2347	A		
Lazy Lou'siana Moon	Donaldson	Hurtado Bros. Royal Marimba Band of Guatemala	Banner	0629-A	A	Waltz	1921

Lazy Lou'siana Moon	Donaldson	Dixie Marimba Players	Domino	4515-A	A	Waltz	
Let Your Mother-In-Law Dance	Luis Aldana A.	Marimba Centro Americana de Guatemala	Victor	81874-B	B	Fox Trot	
Lindo	Francisco Valenzuela	Marimba Centro Americana de Guatemala	Victor	46792-B	B	Fox Trot	
Little Lantern	Agustin Lara	Pan-American Marimba Band	Victor	25203-B	B		1935
Lonesome-That's All	Ben J. Bradley-Lee S. Roberts	Green Bothers Marimba Orchestra	Decca	1720B	B	Waltz	
Los Altos Tren	D. Betancourt	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8000 B	B	Two-Step	
Love Sends a Gift of Roses	John Openshaw	Majestic Marimba Band	Puritan	1153	A	Waltz	1915
Lovely Lady	Rupp-Terriss-Wood	Miami Marimba Band	Vocalion	B 14969	B	Waltz	
Love's Power--Waltz	Santamaria	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18092-B	B	Waltz	1916
Love's Ship	Alice Morrison-Nellie Morrison	Green Bothers Marimba Orchestra	Decca	2203A	A	Waltz	
Make it Snappy	Bethancourt	Original Central American Marimba Band	Gennett	5431-A	A	Fox Trot	
Mammy's Lullaby	Lee S. Roberts-J. Will Callahan	Green Bothers Marimba Orchestra	Decca	2037B	B	Waltz	
Marche Lorraine	Louis Ganne	Imperial Marimba Band	Edison	50623-R	A	March	1918
Marimba March	Unknown	Blue and White Marimba Band (from N.Y. Hippodrome)	Victor	17928-B	B	March	1916
Marta	Alfredo Quiñonez	Marimba Centro Americana de Guatemala	Victor	46652-B	B	Tango	
Masquerade	John Jacob Loeb	Central America Marimba Band of Guatemala	Victor	24237-A	A	Waltz	
Medley of Waltzes	Gabriel Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	A1960	A	Waltz	

Melodia de Arrabal	C. Gardel	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	B 14889	A	Tango	1941
Memories of a Rose	Preston-Olcott-Parker	Miami Marimba Band	Vocalion	B15006	B	Waltz	1940
Merry Boys	Unknown	Jazarimba Band	Columbia Records	E3904	B	Polka	
Mexicali Rose	Stone-Tenney	Castlewood Marimba Band	Brunswick	2649-A	A	Waltz	1924
Mi Bella Guatemala	Celso Hurtado	Marimba Hurtado Hermanos	Columbia Records	5207-X	B	Waltz	
Mickey	Williams and Moret, I-Smith	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2595	A	Fox Trot	
Midnight Waltz	Kahn-Donaldson	Miami Marimba Band	Vocalion	A15006	A	Waltz	1940
Milagro (The Miracle)	J. Antonio Martinez	Marimba Guatemalteca "La Chapina"	Brunswick	40537	B	Waltz	
Mississippi Ripples	Earl-Hanley	Castlewood Marimba Band	Brunswick	2511-A	A	Waltz	1923
Missouri Waltz	Frederick K. Logan-J.R. Shannon	Green Bothers Marimba Orchestra	Decca	2037A	A	Waltz	
Modest Susanna	Hilbert	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	21800	A	Two-Step	
Modest Suzanne--Potpourri	Gilbert	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18093-B	B	Medley	1916
Monastery Bells	Wendling	Castlewood Marimba Band	Brunswick	2163-A	A	Waltz	1922
Moonlight on the Colorado	Moll-King	Argentine Marimba Orchestra	Conqueror	7600-B	B	Folk Song	1930
More Candy	Unknown	Jazarimba Band	Puritan	9016-A	A	One-Step	
Muchachas Guatemaltecas	M. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	21803	A	Indigenous	1929
My Blue Heaven	George Whiting-Walter Donaldson	Marimba Centro Americana de Guatemala	Victor	80667-B	B	Fox Trot	

My Carolina Rose	Hall	Castlewood Marimba Band	Brunswick	2250-B	B	Waltz	1922
My Hawaiian Evenin' Star	Sheridan	Miami Marimba Band	Vocalion	A15090	A	Waltz	1925
My Heart Belongs to the Girl Who Belongs to Somebody Else	Sherman-Lewis	Dixie Marimba Players	Perfect	9763	A	Waltz	1930
My Isle of Golden Dreams	Walter Blaufuss	Blue and White Marimba Band	Victor	18716-A	A	Waltz	1920
My Mammy-Medley	Donaldson	Harry A. Yerkes' Jazarimba Orchestra	Columbia Records	A3372	A	Fox Trot	
My Old Kentucky Home	Foster	Original Central American Marimba Band	Gennett	5430-A	A	Folk Song	
My Paris	Rocael Hurtado	Marimba Centro Americana de Guatemala	Victor	81565-A	A	Fox Trot	
My Queen	Rocael Hurtado	Marimba Centro Americana de Guatemala	Victor	81565-B	B	Tango	
Nana Nicha	Manuel Cañas Oliva	Marimba Centro Americana de Guatemala	Victor	30743-A	A	Fox Trot	
Native of Vienna Waltz	Strauss	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	A1906	B	Waltz	
Nona Waltz	F.W. Vandersloot	Imperial Marimba Band	Edison	27442-B	B	Waltz	1918
Ocozocoautla		Marimba Orquesta Típica Lerdo	Columbia Records	369-M	A	*Son*	
Odamente Una Vez (...to My Heart)	Unreadable	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8003 A	B	Bolero	
Oh Joe! With Your Fiddle and Your Bow, You Stole My Heart Away	Donaldson	Blue and White Marimba Band	Columbia Records	A1998	B	Folk Song	
Old Fashioned Garden-Medley	Unknown	Harry A. Yerkes' Jazarimba Orchestra	Paramount	20043-A	A	One-Step	
On Miami Shore	Jacobi	Harry A. Yerkes' Marimba Band	Aeolian Vocalion	B14077	B	Waltz	
On Miami Shore	William LeBarond and Victor Jacobi	American Marimba Players	Puritan	9061-B	B	Waltz	1923
On the Shores of Tripoli	Cunningham-Dubin-Weill	Harry A. Yerkes' Marimba Band	Aeolian Vocalion	A14117	A	Waltz	

Otilia March	Vincente B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18040-A	A	March	1916
Pagan Love Song	Freed-Brown	Hurtado Bros. Royal Marimba Band of Guatemala	Banner	6389-A	A	Waltz	1929
Pagan Love Song	Freed-Brown	Southland Marimba Players	Broadway	1283-B	B	Waltz	1925
Pagan Love Song	Freed-Brown	Dixie Marimba Players	Domino	4341-A	A	Waltz	
Paquita (Little Francis)	Celso Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8003 A	A	Bolero	
Pearl of Hawaii	Herbert and Parish	The Xylo-Rimba Orchestra	Columbia	140781	B	Waltz	
Perfidy	Unknown	Guatemala Marimba Orchestra	Columbia Records	38007-F	B	Tango	
Pique Dame	Von Suppé	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	A1832	B	Overture	1915
Pique Dame	Von Suppé	Marimba-Kapelle	Columbia Records	E2645	B	Overture	
Poet and Peasant	Von Suppé	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	A1832	A	Overture	1915
Poeta Y Aldeano	Von Suppé	Octeto Hermanos Hurtado	Columbia Records	C2847	B	Overture	
Polka Okeh	Unknown	Banda Metropolitana de Marimba	Okeh	16083B	B	Polka	
Por Una Cabeza (De la Pélicula "Tango Bar")	Carlos Gardel	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	5368-X	A	Tango	1941
Porque Enganar (Why Betray)	M. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8001 A	A	Waltz	
Pretty Little Viennese	Breau	Meximarimba Band	Vocalion	B 15401	B	Waltz	
Prisoner's Song	Massey	Miami Marimba Band	Vocalion	A15054	A	Waltz	1925
Que Quieres Mas de Mi (What More Do You Want of Me)	Luna-R. de Paz	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8001 B	B	Bolero	

*Quezalteco*s	T. Hurtado	Octeto Hermanos Hurtado	Columbia Records	C2868	B	March	
Railroad Jim	Vincente B. Hurtado	Blue and White Marimba Band	Columbia Records	A2017	A	Fox Trot	
Ramona	Gibert-Wayne	Hurtado Bros. Royal Marimba Band of Guatemala	Banner	7056-A	A	Waltz	1930
Rival	A. Lara	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	CO19344	A	Waltz	1941
Rivoli	Lew Cobey	Imperial Marimba Band	Edison	50764-R	A		1920
Roses at Twilight-Medley	Herbert Marple-Joseph E. Howard	Harry A. Yerkes' Jazarimba Orchestra	Victor	18636-B	B	Waltz	
Rosie, Make It Rosy For Me	Unknown	Harry A. Yerkes' Jazarimba Orchestra	Paramount	20043-B	B	Fox Trot	
Rumbarimba	J. B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8002 B	B	Rumba	
Ruspana	Mary Earl	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2712	A	One-Step	
Russian Rag	Cobbs	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2649	B	Fox Trot	
Salome--Intermezzo	William Loraine	Imperial Marimba Band	Edison	50589-R	A	Intermezzo	1918
San Juan Y la Magdalena	Mario Bolaños Garcia	Marimba Hurtado Hermanos	Columbia Records	5207-X	A	Indigenous	
Santa Claus is Comin' to Town	Gillespie-Coots	Marimba Novelty Orchestra	Oriole	3039-A	A	Fox Trot	
Santa Claus is Comin' to Town	Gillespie-Coots	Marimba Novelty Orchestra	Perfect	16030-A	A	Fox Trot	1934
Sari Waltz	E. Kalman	Imperial Marimba Band	Edison	50466	B	Waltz	
Selections from Aida	Verdi	Hurtado Brothers Royal Marimba Band	Victor	35559	A	Classical	1915
Serenade	Drigo	Argentine Marimba Band	Cameo	641	B	Waltz	1923
Serenade d'Amour	F.V. Blon	Imperial Marimba Band	Edison	50589-L	B	Serenade	1918
Sextette from Lucia	Donizetti	Hurtado Brothers Royal Marimba Band	Victor	35559	B	Classical	1915
Siciliana	Mascagni	Marimba-Kapelle	Columbia Records	21820	A	Classical	

Siciliana de Cavalleria Rusticana	Hurtado	Octeto Hermanos Hurtado	Columbia Records	C2847	A	Classical	
Sighing Sands	Magine-Koehler-Lyons	Castlewood Marimba Band	Brunswick	2529-A	A	Waltz	1924
Silencio	H. Pettorossi	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	B 14892	B	Tango	1941
Silver Sands of Love	Carlo-Breau-Olman	Castlewood Marimba Band	Brunswick	2163-B	B	Waltz	1922
Silvery Doves	Nicolas M. Izquierdo	Marimba Centro Americana de Guatemala	Victor	80041-B	B	Fox Trot	1925
Sleepy Hollow (Where I First Met You)	Fowler-Klickmann	Okeh Marimba Band	Okeh	4227-A	A	Waltz	1938
Sleepy Valley	Dowling-Hanley	Dixie Marimba Players	Domino	4341-B	B	Waltz	
Soliloquy	Rube Bloom	Earl Hatch and the Marimbatones	KEM Records	2726	B	Ragtime	
Someone is Thinking of You	Hegbom-Milburn	Imperial Marimba Band	Edison	51195-R	A		
Sometime	Fiorito and Kahn	The Xylo-Rimba Orchestra	Columbia	140780	A	Waltz	
Sometime	Kahn-Fiorito	Miami Marimba Band	Vocalion	B15054	B	Waltz	1925
Somewhere in Old Wyoming	Lesser-Havlin	Argentine Marimba Orchestra	Conqueror	7600-A	A	Folk Song	1930
Somewhere in Old Wyoming	Lesser-Havlin	Hurtado Bros. Royal Marimba Band of Guatemala	Romeo	1396-A	A	Waltz	1926
Sones Chiapanecos	Ricardo Sanchez Solis	Marimba de la Policia	Columbia	2348	B	Indigenous *sones*	
Sones Chiapasecas		Marimba Orquesta Típica Lerdo	Columbia Records	371-M	B	Son	
Southern Music Company Roses Waltz	Strauss	Hurtado Brothers	Victor	35564	B	Waltz	1915
Southern Roses	Strauss	Argentine Marimba Band	Cameo	639	A	Waltz	1925
Spooky Spooks	Claypoole	Mata's Blue and White Marimba Band	Pathé Fréres Phonograph Co.	A20118	A	Fox Trot	
Stars and Stripes Forever March	John Philip Sousa	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	18092-A	A	March	1916

Steal a Little Kiss While Dancing	Little-Sutton	Castlewood Marimba Band	Brunswick	2511-B	B	Waltz	1923
Steal a Little Kiss While Dancing	George A. Little-Ernest S. Sutton	Clark's Marimba Orchestra	Regal	9536-B	B	Waltz	1921
Stella	José Antonio Martinez	Marimba Centro Americana de Guatemala	Victor	81858-A	A	Waltz	
Still Waters	Schafer-Wayne-Golden	Castlewood Marimba Band	Brunswick	3403-B	B	Waltz	1926
Su Nenita	Marco Tuilio Lopez	Marimba Guatemalteca "La Chapina"	Brunswick	40537	A	Tango	
Südamerikanischer Frauen Marsch	Unknown	Marimba-Kapelle	Columbia Records	E2564	A	March	
Swanee River Moon	H. Pitman Clarke	Lane & Dale's Marimba Band	Cameo	148	A	Waltz	1922
Sweet Siamese	Mary Earl	Earl Fuller's Rector Novelty Orchestra	Columbia Records	A2712	B	Fox Trot	
Tal como es (Just As It Is)	M.B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Victor	73644-B	B	Indigenous	
Tango Negro	Belisario de J. Garcia	Marimba Hermanos Hurtado	Columbia Records	2784-X	A	Tango	
That Naughty Waltz	Sol P. Levy-Edwin Stanley	Green Bothers Marimba Orchestra	Decca	1719A	A	Waltz	
The Charm	Jose Padilla	Blue and White Marimba Band	Victor	18749-A	A	Indigenous	1921
The City in the Mountains	Mariano Valverde	Marimba Centro Americana de Guatemala	Victor	81564-B	B	Waltz	
The Cuckoo and Canary	Charles A. Prince	Prince's Dance Orchestra	Columbia Records	A1022	A	Polka	
The Flag of Guatemala	V. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	21816	B	Indigenous	
The Flag of Guatemala	V. Hilbert Hurtado	Hurtado Brothers Royal Marimba Band	Columbia	A-1936	A	Indigenous	1915
The Glow Worm	Paul Lincke	Imperial Marimba Band	Edison	Unknown	B		1918
The Haunting Waltz	Ronald Bruce	Imperial Marimba Band	Edison	51195-L	B	Waltz	
The Hula Blues	Sonny Cunha-John A. Noble	Okeh Marimba Band	Okeh	4227-B	B	Fox Trot	1938

The Jealous Lover	José Bethancourt	Marimba Centro Americana de Guatemala	Victor	81632-B	B	Fox Trot	
The Kangaroo Hop	Morris	Blue and White Marimba Band	Columbia Records	A1998	A	Fox Trot	
The Los Altos Train	Domingo Bethancourt	Marimba Centro Americana de Guatemala	Victor	81562-A	A	Fox Trot	
The Marimba	Agustin Lara	Pan-American Marimba Band	Victor	25203-A	A	Waltz	1935
The Melody that Made You Mine	Friend-Polla	Miami Marimba Band	Vocalion	A15040	A	Waltz	1925
The Messenger Boy March	William H. Anstead-Seymour Furth	Imperial Marimba Band	Edison	50413-L	B	March	
The Sexton	Alfonso Esparza Oteo	Guatemala Marimba Orchestra	Columbia Records	38007-F	A	Tango	
The Stars and Stripes Forever March	J. P. Sousa	Imperial Marimba Band	Edison	50466	A	March	
The Three Jewels	Unknown	Hurtado Bros. Royal Marimba Band of Guatemala	Columbia Records	21807	A	Two-Step	1915
The White Dove	Grey-Lehar	Dixie Marimba Players	Domino	4515-B	B	Waltz	
There's a Lump of Sugar Down in Dixie, Medley	Unknown	Marimbaphone Band	Columbia	27658-B	B	One-Step	
Thinking	Ohman-Morgans	Tadeo Vincente and His Brazilian Marimba Band	Brunswick	3311-A	A	Waltz	1926
Thousand and One Nights Waltz	Strauss	Hurtado Brothers	Victor	35565	A	Waltz	1915
Thrills	West	Castlewood Marimba Band	Brunswick	2250-A	A	Fox Trot	1922
Tishomingo Blues	Williams, I-Irvin and Vodrey	American Marimbaphone Band	Columbia	77933	B	Fox Trot	
Tres Piedras	Moreno	Octeto Hermanos Hurtado	Columbia Records	C2868	A	Two-Step	
Tu Promesa (Your Promise)	J. B. Hurtado	Hurtado Bros. Royal Marimba Band of Guatemala	Black & White	8000 A	A	Bolero	
Tu Ya No Soplas	Lorenzo Barcelata	Marimba Pan-Americana	Victor	82988-A	A	Fox Trot	1935
Twelve O'Clock Waltz	Rose-Dixon-Warren	Hurtado Bros. Royal Marimba Band of	Banner	7240-A	A	Waltz	1930

		Guatemala					
Uncle Tom	Hugo Frey	Blue and White Marimba Band	Columbia	46983	B	One-Step	1916
Underneath the Mellow Moon	Wendell W. Hall	Green Bothers Marimba Orchestra	Decca	1857B	B	Waltz	
Viva Granada!	Francisco Caputi	Marimba Hermanos Hurtado	Columbia Records	2784-X	B	Two-Step	
Wedding of the Winds	Hall	Argentine Marimba Band	Cameo	691	B	Waltz	1925
Wein, Weib und Gesang	Strauss	Marimba-Kapelle	Columbia Records	E2645	A	Waltz	
When Cupid Calls	Jacobi	Blue and White Marimba Band	Columbia	46699	A	Fox Trot	
When it's Love-Time in Hawaii	Heagney	Castlewood Marimba Band	Brunswick	26686-A	A	Waltz	1924
When it's Love-Time in Hawaii	Heagney-Hampton	Glenwood Marimba Band	Harmograph	27898-A	A	Waltz	
When You and I Were Seventeen	Kahn-Rosoff	Miami Marimba Band	Vocalion	A14986	A	Waltz	1925
When You're Away	Henry M. Blossom-Victor Herbert	Dixie Marimba Players	Regal	8548-B	B	Waltz	1921
While Hawaiin Stars are Gleaming	Hampton	Miami Marimba Band	Vocalion	B14986	B	Waltz	1925
Whistles and Rattles	Mario Bolanos G.	Marimba Centro Americana de Guatemala	Victor	46463-B	B		
Why Should I Cry Over You	Miller-Cohn	Lane & Dale's Marimba Band	Cameo	230	B	Waltz	1922
Wild Flower Waltz	Mary Earl	Harry A. Yerkes' Jazarimba Orchestra	Columbia Records	A2851	A	Waltz	
Will You Remember-Waltz from Maytime	Sigmund Romberg	Red, White & Blue Marimba Players	Paramount	30053-A	A	Waltz	1929
Winter Wonderland	Smith-Bernard	Marimba Novelty Orchestra	Oriole	3039-B	B	Fox Trot	
Winter Wonderland	Smith-Bernard	Marimba Novelty Orchestra	Perfect	16030-B	B	Fox Trot	1934
Wondering	Raymond & De-Witt	Marimba Dance Orchestra	Harmony	141090	A	Waltz	
Wounded Bird	Unknown	Moguel Brothers Marimba Band	Gennett	5203-B	B	Indigenous	

You're in Love and I'm in Love	Walter Donaldson	Dixie Marimba Players	Domino	4211-B	B	Waltz	1930
Yours Forever	Osberto Sierra	Marimba Centro Americana de Guatemala	Victor	81632-A	A	Fox Trot	
Zandunga Chiapaseca		Marimba Orquesta Típica Lerdo	Columbia Records	369-M	B	Indigenous	

1930-1953

YEAR	TITLE	COMPOSER	PUBLISHER
1935	*Prelude in E Minor*[326]	Frédéric Chopin/arr. Clair Omar Musser	Transcriptions
	Bolero	Antonio Rosales/ arr. Clair Omar Musser	
	Symphony in D Minor (m. I &II)	César Franck/ arr. Clair Omar Musser	
	In a Monastery Garden Mignon	Albert William Ketèlbey/ arr. Clair Omar Musser	
	Overture to "Mignon"	Ambroise Thomas/ arr. Clair Omar Musser	
	Kamaneoi Ostrow	Artur Rubinstein/ arr. Clair Omar Musser	
	Pomp and Circumstance	Edward Elgar/ arr. Clair Omar Musser	
	"Largo" from "The New World Symphony"	Antonin Dvorák/ arr. Clair Omar Musser	
	Pilgrims Chorus (Tannhäuser)	Richard Wagner/ arr. Clair Omar Musser	
1938	*The Magic Flute*	Mozart, Wolfgang Amadeus	Transcription
	Flight of the Bumble Bee		
1941	*Suites of Carmen*	Bizet/Musser	Transcription
	New World Symphony (with choir)	Dvorák/Musser	
	Allegro Giocoso		
	Allegretto, Moderato		
	Allegro Moderato		
	Largo		
	Artist's Life Waltz	Strauss/Musser	
	Finlandia Tone Poem, with choir	Sibelius/Musser	
	Emperor Waltz	Strauss/Musser	
	Concerto in G Minor	Saint-Säens/Musser	
	Third Movement Presto		
	Symphony in D Minor	Franck, Caesar/Musser	
	Latin American Suites		
	Cariora		
	Sibaney		

[326] The Carnegie Hall program indicates Chopin's *Prelude in E Minor:* Frederic Chopin, *Prelude in E minor,* International Marimba Symphony Orchestra, New York, New York, May 16, 1935. The article by David P. Eyler in *Percussive Notes* lists the composition as *Prelude in C Minor.* David P. Eyler, "The Truth About the King George Marimba as Used in the International Marimba Symphony Orchestra," *Percussive Notes* 29, no. 2 (December 1990): 50. Also referenced in "A Marimba Symphony," *New York Times* 25, 2 (May 17, 1935), no author given.

YEAR	TITLE	COMPOSER	PUBLISHER
1942	*October Mountain*, op. 135	Hovhaness, Alan	C.F. Peters

1954-1977

YEAR	TITLE	COMPOSER	PUBLISHER
1954-1958[327]	*Prelude No. 22 (WTC, Book II)*	Bach, J.S.	Marimba Masters Library/Transcription
1954-1958	*Fugue No. 22 (WTC, Book II)*	Bach, J.S.	Marimba Masters Library/Transcription
1954-1958	*Turkish March*	Beethoven, Ludwig	Marimba Masters Library/Transcription
1954-1958	*Carmen, excerpts*	Bizet	Marimba Masters Library/Transcription
1954-1958	*Farandole (L'Arlesienne)*	Bizet	Marimba Masters Library/Transcription
1954-1958	*Hungarian Dance No. 5*	Brahms, Johann	Marimba Masters Library/Transcription
1954-1958	*Lullaby Waltz*	Brahms, Johann	Marimba Masters Library/Transcription
1954-1958	*Pavanne*	Byrd, William	Marimba Masters Library/Transcription
1954-1958	*Prelude in C minor*	Chopin	Marimba Masters Library/Transcription
1954-1958	*Prelude in E minor (with voice)*	Chopin	Marimba Masters Library/Transcription
1954-1958	*Clair de Lune*	Debussy	Marimba Masters Library/Transcription
1954-1958	*Ritual Fire Dance (El Amour Brujo)*	Defalla	Marimba Masters Library/Transcription
1954-1958	*Going Home, Largo (New World Symphony)*	Dvorak	Marimba Masters Library/Transcription
1954-1958	*Allegro Maestoso (Water Music)*	Handel	Marimba Masters Library/Transcription
1954-1958	*Gallop (The Comedians)*	Kabelevsky	Marimba Masters Library/Transcription
1954-1958	*Sabre Dance (Gayne Suite)*	Khatchaturian	Marimba Masters Library/Transcription

[327] The compositions listed with the date 1954-1958 are part of the Marimba Masters Library collected by Gordon Peters at the Eastman School of Music.

YEAR	TITLE	COMPOSER	PUBLISHER
1954-1958	*Marriage of Figaro*	Mozart, Wolfgang	Marimba Masters Library/Transcription
1954-1958	*Marche alla Turca*	Mozart, Wolfgang	Marimba Masters Library/Transcription
1954-1958	*Eine Kleine Nachtmusik (A Little Night Music)*	Mozart, Wolfgang/arr. Emery E. Alford	Marimba Masters Library/Transcription
1954-1958	*Bolero*	Moszkowski	Marimba Masters Library/Transcription
1954-1958	*Ballet of the Unhatched Chicks (Pictures at an Exhibition)*	Moussorgsky	Marimba Masters Library/Transcription
1954-1958	*March of the Little Lead Soldiers*	Pierne	Marimba Masters Library/Transcription
1954-1958	*Tom Thumb's March*	Pinto, Octavio	Marimba Masters Library/Transcription
1954-1958	*Troika (Lieutenant Kije)*	Prokofiev	Marimba Masters Library/Transcription
1954-1958	*Flight of the Bumble Bee (Tsar Sultan)*	Rimsky-Korsakov	Marimba Masters Library/Transcription
1954-1958	*Staccato Etude*	Rubinstein	Marimba Masters Library/Transcription
1954-1958	*Zigeunerweisen*	Sarasate	Marimba Masters Library/Transcription
1954-1958	*Moment Musicale*	Schubert	Marimba Masters Library/Transcription
1954-1958	*Traumerai*	Schumann	Marimba Masters Library/Transcription
1954-1958	*Polka (The Golden Age)*	Shostakovitch	Marimba Masters Library/Transcription
1954-1958	*Finlandia*	Sibelius	Marimba Masters Library/Transcription
1954-1958	*Dance of the Comedians (The Bartered Bride)*	Smetana	Marimba Masters Library/Transcription
1954-1958	*The Stars and Stripes Forever*	Sousa, John Philip	Marimba Masters Library/Transcription
1954-1958	*Artists' Life*	Strauss, Johann	Marimba Masters Library/Transcription
1954-1958	*Blue Danube*	Strauss, Johann	Marimba Masters Library/Transcription
1954-1958	*Tales from the Vienna Woods*	Strauss, Johann	Marimba Masters Library/Transcription
1954-1958	*Thunder and Lightning Polka*	Strauss, Johann	Marimba Masters Library/Transcription

YEAR	TITLE	COMPOSER	PUBLISHER
1954-1958	*Vienna Life*	Strauss, Johann	Marimba Masters Library/Transcription
1954-1958	*Voices of Spring*	Strauss, Johann	Marimba Masters Library/Transcription
1954-1958	*Wind, Women, and Song*	Strauss, Johann	Marimba Masters Library/Transcription
1954-1958	*Andante (Symphony No. 5)*	Tchaikovsky, Peter	Marimba Masters Library/Transcription
1954-1958	*Dance of the Mirlitons (The NutcrackerScherzo)*	Tchaikovsky, Peter	Marimba Masters Library/Transcription
1954-1958	*Scherzo (Symphony No. 4)*	Tchaikovsky, Peter	Marimba Masters Library/Transcription
1954-1958	*Waltz (Serenade for Strings)*	Tchaikovsky, Peter	Marimba Masters Library/Transcription
1954-1958	*Cantilena (Bachianas Brasileiras #5)*	Villa-Lobos, Hector	Marimba Masters Library/Transcription
1954-1958	*Pilgrims' Chorus (Tannhauser)*	Wagner, Richard	Marimba Masters Library/Transcription
1954-1958	*Traume*	Wagner, Richard	Marimba Masters Library/Transcription
1954-1958	*Fantastic Dance*	White, Paul	Marimba Masters Library/Transcription
1954	*Chorale for Marimba Quintet*	Resseger, Robert/edited by Gordon Peters	Franks Drum Shop (Chicago)
1954	*Forster Series for Marimba Orchestra* *Andante*, Symphony No. 5 *Bolero* *Selections from Carmen* *Dance of the Comedians* from the Bartered Bride *Famous Waltzes (mallet quintet)* *Finlandia* *Largo from the New World Symphony* *Pilgrim's Chorus from Tannhauser (mallet quintet)*	Arranged by Clair Omar Musser Tchaikovsky Rosales Bizet Smetna Brahms Sibelius Dvorak Wagner	Forester
1954	*Tales of the Vienna Woods (mallet trio)*	Strauss/coffin	Boosey & Hawkes
1954	*Poem for Marimbas*	Frazeur	Marimba Masters Library/Original Composition
1954	*Andante*	Tanner, Peter	Marimba Masters Library/Original Composition
1954	*Lento for Marimba Ensemble*	Schlenk,	Marimba Masters Library/Original Composition

YEAR	TITLE	COMPOSER	PUBLISHER
1954	*Scherzoid*	Wendrich	Marimba Masters Library/Original Composition
1954	*Chorale for Marimba Quintet*	Resseger, Robert E.	Marimba Masters Library/Original Composition
1957	*Scherzoid*	Wendrich, Kenneth	Gordon Peters
1958	*Green Hill*	Frazeur, Theodore	Kendor Music, Inc.
1960	*Fission*	Lang Percussion Company, Morris	Lang Percussion Company
1960	*Rise Up O Flame*	Leonard, Stanley	Leonard, S.
1962	*Composition for Carillon*	Schuller, Gunther	Mar/Gun
1962	*Kerry's Boogie*	Barnett, Kerry	Deagan
1963	*Western Sketches for Marimba Trio*	Kreutz, Robert	Percussion Arts/Drums Unlimited
1965	*Gainsborough*	Gauger, Thomas	Gauger
1968	*Myshe*	Thead, Larry	Music for Percussion
1969	*Birth of a King*	Long, David J.	C. Alan Publications
1971	*Frame*	Dennis, Brian	Manuscript
1971	*Mallets*	Bottje, Will Gay	Music for Percussion
1971	*Two Movements for Mallets*	Steinohrt, William	Lang Percussion Company
1972	*Apple Blossom*	Garland, Peter	FrogPeak
1972	*Formlets*	Russell, Armand	Seesaw
1972	*Prelude for 4 Marimbas*	Leonard, Stanley	Volkwein Bros.
1972	*Processional*	Leonard, Stanley	Leonard, S.
1973	*Fantasia in C Minor*	Bach/Schinstine	Southern Music Company
1973	*Gymel*	Duckworth, William	Smith

YEAR	TITLE	COMPOSER	PUBLISHER
1973	*Legend*	Kreutz, Robert	PennOak
1974	*Daybreak*	Stamp, Jack	Per-Mus
1974	*Particles*	Brown, Thomas Alfred	Southern Music Company
1974	*To the Last Drop*	Hellermann, William	Scores
1975	*Bell Music*	Kresky, Jeffrey	Media
1975	*Devro Waltz [After a Theme by Ray Frisby]*	Carlson, Dennis	Cosmos
1975	*Quartet for Percussion*	Leichtling, Alan	Seesaw
1975	*Yobel for Mallet Percussion Ensemble*	Ayers, Jesse	Ayers
1976	*Agnus Dei*	Palestrina	Per-Mus Publications
1976	*Bourree*	Handel/arr. James L. Moore	Per-Mus Publications
1976	*Concerto Da Camera No. 5*	Loeb, David	Manuscript
1977	*Inside the Ring*	Macbride, David	ACA
1977	*Octaphonics*	Houllif, Murray	Per-Mus
1977	*Toccata*	Rodriquez, Robert Xavier	Manuscript
1977	*Trio Sonata #1*	Haydn/arr. James L. Moore	Per-Mus Publications

YEAR	TITLE	COMPOSER	PUBLISHER
1978	*Chorale with Variations*	Larrick, Geary	G&L
1978	*Concerto da Camera No. 5*	Loeb, David	Lang Percussion Company
1978	*Fugue in C Minor; Trio from Well Tempered Clavier, Allegro; Quartet from Water Music*	Bach/Handel/arr. James L. Moore	Per-Mus Publications
1978	*Octet for Mallet Instruments*	Morris, J. David	Per-Mus Publications
1978	*Prelude and Dance*	LoPresti, Ronald	Music for Percussion
1978	*Suite for Keyboard Percussion*	Slater, Joseph Westley	Oklahoma University Percussion Press
1979	*Allures*	O'Brien, Eugene	Manuscript
1979	*Diptych No. 2*	Stout, Gordon	Oklahoma University Percussion Press
1979	*Invocations for Three Percussionists*	González, Luis Jorge	Manuscript
1979	*Music for Six Percussionists*	Hoffman, Lawrence	Manuscript
1979	*O' Sacred Head*	Bach/arr. James L. Moore	Per-Mus Publications
1979	*Prolusion, Air and Finale*	Hanson, Jens	Canada
1979	*Soon Parting*	Novotney, Eugene	Manuscript
1979	*The Life Cycle Suite: Creation and Rebirth*	LaRosa, Michael	Kendor Music, Inc.
1980	*Air from The Water Music*	Handel/Ruth Jeanne	Per-Mus Publications
1980	*Allegro, Eine Kleine Nachtmusik*	Mozart/arr. James L. Moore	Per-Mus Publications
1980	*Buailtear Iad Le Slatan (Gaelic: "Let Them be Struck with Sticks")*	Alexander, William	Conneautte
1980	*CAN CAN from Orpheus*	Offenbach/Ruth Jeanne	Per-Mus Publications

YEAR	TITLE	COMPOSER	PUBLISHER
1980	*Finale, American quartet in F Major*	Dvorak	Per-Mus Publications
1980	*Galloping Comedians*	Kabalevsky/Ruth Jeanne	Per-Mus Publications
1980	*La Comparsita*	Rodriguez/arr. Ruth Jeanne	Per-Mus Publications
1980	*Last Farewell*	Runnels, Joe	Manuscript
1980	*Music for Mallet Percussion Ensemble (Navy Hymn; Eternal Father, Strong to Save; O'Sacred Head, Bourree)*	Arr. Eyler, David P. and James L. Moore	Musser Division of Ludwig Industries
1980	*Prelude*, Op. 28, No. 4	Chopin/Ruth Jeanne	Per-Mus Publications
1980	*Rondo from String Quartet*, Op. 33, No. 3	Haydn/Ruth Jeanne	Per-Mus Publications
1981	*4 Percussion*	Oppenheim, Daniel V.	Manuscript
1981	*Hollow Madona*	Howden, Moses	Manuscript
1981	*Intervals*	McNair, Jonathon B.	Manuscript
1981	*Night Rain*	Samuels, David	Orient
1981	*Octet*	Morris, David	Per-mus
1981	*Petite Suite*	Verplanck, John (Billy)	Mounted
1981	*Portico for Percussion Orchestra*	Gauger, Thomas	Gauger
1981	*Starry Nights, Doggy Days*	London, Larry	PetersM
1982	*10 Christmas Carols for Two Marimbas*	Arr. Schinstine, William J.	Kendor Music, Inc.
1982	*Arcadia II: concerto for Marimba and Percussion Ensemble*	Maslanka, David	Manuscript
1982	*Lydius Meriah*	Harden, John	A.B.G. Publications
1982	*Stratum*	Adams, Daniel C.	Studio4
1983	*A Passing Thought*	Rigoli, Carl	Rigoli
1983	*Ave Verum*	Mozart/arr. Ruth Jeanne	Per-Mus Publications

YEAR	TITLE	COMPOSER	PUBLISHER
1983	*Concerto Piccolo*	Rigoli, Carl	Rigoli
1983	*Four Five*	Rigoli, Carl	Rigoli
1983	*Implications*	Rigoli, Carl	Rigoli
1983	*Jazz Suite*	Rigoli, Carl	Rigoli
1983	*Mirrors*	Leonard, Stanley	Leonard, S.
1983	*Pento*	Rigoli, Carl	Rigoli
1983	*Samba Nova*	Rigoli, Carl	Rigoli
1983	*Sketches for Mallet Percussion*	Briggs, Thomas	Music for Percussion
1983	*Social Etudes*	Vigeland, Nils	Navan Music, Nils Vigeland
1983	*Sonata for Four Marimbas*	Lockwood, Larry Paul	Manuscript
1983	*The Basses of Things*	Rigoli, Carl	Rigoli
1983	*The Butcher's Dog*	Daigneault, Robert	Thistle Head
1983	*The Guru*	Rigoli, Carl	Rigoli
1983	*Two Movements for Mallets II*	Steinohrt, William J.	Oklahoma University Percussion Press
1983	*Underdog Rag*	Richards, Emil	Underdog Publishing Co.
1984	*Adagio from Symphony No. 3*	Saint-Säens, Camille/arr. Richard C. Gipson	Oklahoma University Percussion Press
1984	*Canzona*	Slater, Joseph Westley	Oklahoma University Percussion Press
1984	*Divertimento*	Bertrand, Alvaro	HoneyRock Music Publishing
1984	*First Suite for Marimba Quartet*	Boo, Michael	Ludwig Music
1984	*Lasciatemi Morire*	Claudio Monteverdi/arr. Richard Gipson	Oklahoma University Percussion Press
1984	*Rhapsodia*	Chambers, Wendy Mae	MMB

YEAR	TITLE	COMPOSER	PUBLISHER
1984	*The Manes Scroll*	Deane, Christopher	Oklahoma University Percussion Press
1985	*Cielito Lindo*	Traditional/arr. Ruth Jeanne	Per-Mus Publications
1985	*Diabolic Variations*	Helble, Raymond	Oklahoma University Percussion Press
1985	*Duo Chopinesque*	Hennagin, Michael	Oklahoma University Percussion Press
1985	*Dusk*	Samuels, David	Orient
1985	*Recitative*	Levitan, Daniel	Studio4
1985	*Rendezvous*	Samuels, David	CPP/Belwin
1985	*Sperical Music*	Beglarian, Eve	Manuscript
1985	*Turkish March*[328] *Fiesta de Pájaros* *Chiapas Rhapsody* *The First Waltz* *Cavalleria Rusticana* *Nandiumé* *Shardas* *Las Bodas de Luis Alonzo*	Mozart Jesús Castillo Rene Ruíz *A. Duran* Mascagni Juan Morales Joe Tema Español Fantasía	Manuscript
1985	*Wooden Whirl*	Frackenpohl, Arthur	Shawnee
1986	*Allegro Assai from Quartet in E-Flat*	Mozart/arr. Lynn Glassock	Per-Mus Publications
1986	*Allegro from Quartet in C*	Mozart/arr. Lynn Glassock	Per-Mus Publications
1986	*Ancient Virtues*	Hellermann, William	ACA
1986	*Concertato*	Russell, Armand	Manuscript
1986	*Identical Function (of)*	Hellermann, William	ACA

[328] Laurence D. Kaptain, *The Wood that Sings: The Marimba* (Everett, Pennsylvania: HoneyRock Music Pub., 1992), 51.

YEAR	TITLE	COMPOSER	PUBLISHER
1986	*Marimba!*	Chambers, Wendy Mae	Manuscript
1986	*Paschal Dances*	Gillingham, David R.	C. Alan Publications
1986	*Rondo from Quartet in E-Flat*	Mozart/arr. Lynn Glassock	Per-Mus Publications
1986	*Sonata in D Major*	Scarlatti	Manuscript/Transcriptions
	Brandenburg Concerto Movement 3, G Major	Bach	
	Dance of the Hours	Ponchelli	
	Toccata and Fugue in d minor	Bach	
	Las Bodas de Luís Alonso	Jerónimo Jiménez	
	Fantasía Profana	Zeferino Nandayapa	
	Poet and Peasant	Franz de Suppé	
	Huapango	José Pablo Moncayo	
	Flight of the Bumblebee	Rimsky-Korsakov	
1986	*Visible Canon*	Knox, Charles	C. Alan Publications
1987	*Allegro from Concerto Grosso*, Op. 6, No. 2	Corelli, Arcangel/Ruth Jeanne	Per-Mus Publications
1987	*Andante from Quartet in C, K. 157; Allegro from Quartet in C, K. 157; Rondo from Quartet in Bb, K. 159; Allegro Assai from Quartet in Eb, K. 171*	Mozart, W.A./arr. Lynn Glassock	Per-Mus Publications
1987	*Fugue*	Stark, Bruce	Manuscript
1987	*Rainbows*	Gomez, Alice	Southern Music Company
1987	*Whirlwind*	Samuels, David	Orient
1988	*Bells of Dunkirk*	Weinberg, Norman	Southern Music Company
1988	*Chameleon Music*	Welcher, Dan	Oklahoma University Percussion Press
1988	*Circle Dances*	Mehocic, Beth	PercServ
1988	*For Four*	Macbride, David	ACA/ACE
1988	*Mexican Dance No. 1*	Runnels, Joe	Manuscript
1988	*Pattern Transformations*	Ligeti, Lukas	Manuscript

YEAR	TITLE	COMPOSER	PUBLISHER
1988	*Sellingers Round*	Weinberg, Norman	Southern Music Company
1988	*Stubernic*	Ford, Mark	Innovative
1988	*Tam Ti Deli De Lames*	Bibeau, Robert	Les Editions Polymuse
1988	*Three Finnish Folksongs*	Barber, Clarence E.	GreatWorks
1988	*Twilight Offering Music*	Wilkins, Blake M.	Oklahoma University Percussion Press
1989	*Atmospheres*	Mehocic, Beth	PercServ
1989	*Day Trip*	Passaro, Joe	Manuscript
1989	*Eight-Hand Etude*	Scale, Carl	Manuscript
1989	*Five Fragments for Three Marimbas*	Lipp, Charles	Manuscript
1989	*Marubatoo*	Wyre, John	Manuscript
1990	*3 Short Dances*	Weinberg, Norman	Southern Music Company
1990	*Album for the Young Suite*	Tchaikovsky/Ruth Jeanne	Per-Mus Publications
1990	*Christmas Music*		Oklahoma University Percussion Press
	I Saw Three Ships	Wilberg/Gipson	
	Away I A Manger	Wilberg/Gipson-Rogers	
	Christmas Medley	Faulconer/Gipson	
	O Green and Shimmering Tree	Wilberg/Gipson	
	Fum, Fum, Fum!	Wilberg/Gipson	
	Marimba Carol Medley	Gipson	
	The Christmas Song	Torme/Gipson	
	The Twelve Days of Christmas	Gipson	
	Carol of the Bells	Gipson	
	We Wish You A Merry Christmas	Faulconer/Gipson	
	Silent Night	Gipson	
	Deck the Halls	Bass/Gipson	
1990	*Contrasts*	Parker, Philip	C. Alan Publications
1990	*Fugue in A minor*	Runnels, Joe	Manuscript

YEAR	TITLE	COMPOSER	PUBLISHER
1990	*Joe Clark*	Marek, Robert	C. Alan Publications
1990	*Marimba Trio No. 1*	Zak, Eric	Martin Publications
1990	*Sonata for Marimba Quartet*	Marek, Robert	C. Alan Publications
1990	*Steppin' Round*	Anderson/Arr. Cort McClaren	C. Alan Publications
1990	*Swedish Folk Song*	W. Petersen-Berger/Arr. McClaren, Cort	C. Alan Publications
1990	*Thais*	Sanford, Richard	M. Baker
1990	*Three Short Dances*	Susato, Tielman	Southern Music Company
1990	*Trasformazioni*	Schoonenbeek, Kees	Donemus
1991	*Christmas Bells*	Mengerink, Dick	Beurskens
1991	*Crown of Thorns*	Maslanka, David	Oklahoma University Percussion Press
1991	*Daybreak*	Stamp, Jack	Per-Mus Publications
1991	*Past Midnight*	Gauger, Thomas	Gauger
1991	*Pattern Music*	Ryan, William Everett	Manuscript
1991	*Square Corners*	Samuels, David	Orient
1991	*Stained Glass*	Gillingham, David R.	C. Alan Publications
1991	*Three Bean Suite*	Kumor, Frank	HoneyRock Music Pub.
1991	*Three Movements*	Long, David J.	C. Alan Publications
1991	*Ton of Oak*	Elias/Jerger	Manuscript
1992	*Carol of the Bells*	Gipson, Richard C.	Oklahoma University Percussion Press, Plymouth Music Company
1992	*Dark Chase*	Watson, Anthony Scott	Tunbridge Music
1992	*Grass Roots*	Samuels, David	Orient

[illegible]	[illegible]	[illegible]	[illegible]
1992	*Largo from the New World Symphony*, Op. 95	Antonin Dvorák; Arr. Clair Omar Musser; Edited by Dan C. Armstrong	C. Alan Publications
1992	*Maid with the Flaxen Hair*	Debussy/arr. Michael Boo	Studio 4 Productions
1992	*Natural Forces*	Stout, Andrew	HoneyRock Music Pub.
1992	*Spanish Dance*	Mrozkowski/arr. Armstrong	C. Alan Publications
1992	*Synopsis: Sinfonia for Percussion*	Long, David J.	C. Alan Publications
1992	*Toccata and Fugue in D Minor*	Bach/arr. James L. Moore	Per-Mus Publications
1992	*Witches Dance*	MacDowell/Arr. D. Armstrong	C. Alan Publications
1993	*9 Christmas Carols for Mallet Ensemble*	Arr. Hutton, Michael	Southern Music Company
1993	*Air for the G String*	Bach/arr. James L. Moore	Per-Mus Publications
1993	*An Awkward Moment*	Hawkins, P.	C. Alan Publications
1993	*Concerto for Mallet Instruments*	Lacoste, Steven	PetersM
1993	*Each Moment an Ending*	Smith, Stuart Saunders	Smith
1993	*Evening's Sabres*	Carlsen, Philip	C. Alan Publications
1993	*Fantasia for Bar Percussion Instruments*	Heslink, Dan	HoneyRock Music Pub.
1993	*Ice Princess*	Suta, Thomas E.	Manuscript
1993	*Inside Story*	Hawkins, P.	C. Alan Publications
1993	*Mahel 3*	Tavernier, Gerard Billaudot	Theodore Presser
1993	*nomen solers, a marimba quintet*	Barlow, Cynthia C.	Southern Music Company
1993	*Shadow Boxes*	Bennett, Barbara A.	C. Alan Publications
1993	*Turning Point*	Becker, Bob	Xylomusic
1994	*Compendium*	Wilkins, Blake M.	Oklahoma University Percussion Press

YEAR	TITLE	COMPOSER	PUBLISHER
1994	*Diversion for Marimba Quartet*	Sorgi, David	MalletWM
1994	*Field of the Dead*	Prokofiev, Serge/arr. Richard C. Gipson	Oklahoma University Percussion Press
1994	*Marimba Trio: Sedon*	Rudolph, Paul	Manuscript
1994	*Melisande's Death*	Sibelius/arr. Richard C. Gipson	Oklahoma University Percussion Press
1994	*Passage*	Glassock, Lynn	Innovative
1994	*Quarimba*	Leonard, Stanley	Ludwig Music
1994	*Three Pointed Star*	Samuels, David	Orient
1995	*Impromptu Meanderings*	Ernst, David	Manuscript
1995	*Normandy Beach—1944*	Gillingham, David R.	C. Alan Publications
1995	*Passages*	Glassock, Lynn	Innovative Percussion
1995	*Three Pieces for Two Marimbas*	Schudel, Thomas	Southern Music Company
1995	*Trilogy*	Brooks, Richard	ACA/ACE
1996	*About the Maypole*	Morley, Thomas/arr. Peter Tanner	Per-Mus Publications
1996	*Air*	Bach/arr. J. Michael Roy	JMR Percussion Publications
1996	*Marimba Quartet*	Levitan, Daniel	Keyboard Percussion Publications
1996	*Nightwalking VII*	Sanford, Richard	Manuscript
1997	*Longing...*	Cantu, Carlos M.	Kommissar
1997	*Moment Musical*	Schubert/arr. Ruth Jeanne	Per-Mus Publications
1997	*Ole South*	Zamecnik, Gaius/arr. James Strain	HoneyRock Music Pub.
1997	*Three Phases*	Cirone, Anthony	Warner Bros. Publications, Inc.
1998	*Adagio and Allegro from Concerto Grosso*, Op. 3, No. 3	Handel/arr. Jeffrey Peyton	Matrix Publishing Company

YEAR	TITLE	COMPOSER	PUBLISHER
1998	*Circadian Rhythms*	Bremer, Carolyn	Oklahoma University Percussion Press
1998	*Destiny*	Cantu, Carlos M.	Kommissar
1998	*Symphony No. 9, Op. 95 in E Minor: Largo*	Antonin Dvorák Arr. Clair Omar Musser; Edited by Armstrong, Dan C.	C. Alan Publications
1999	*American Folk Suite*	Artino, Barbara	Per-Mus Publications
1999	*Chateau de Cartes*	Dionne, Vincent	Manuscript
1999	*Phage*	Muchmore, Pat	Oklahoma University Percussion Press
1999	*The Palace of Nine Perfections*	Ewazen, Eric	Oklahoma University Percussion Press
2000	*Curios for Mallet Sextet*	Meade, Elyzabeth	Manuscript
2000	*Curios for Mallet Sextet*	Meade, Elyzabeth	Manuscript
2000	*Curled Dimensions*	Glassock, Lynn	Manuscript
2000	*Eight Easy Mallet Quartets*	Jeanne, Ruth	Per-Mus Publications
2000	*Machine Duck*	Comanzo, Scott	MalletWorks Music
2000	*Marimba Quartet*	Briggs, Matthew	Manuscript
2000	*Music for Mallets*	Glassock, Lynn	C. Alan Publications
2000	*Primal Worlds*	Wilson, Dana	Manuscript
2000	*Sporady and Caccia*	Corbett, Ian	HoneyRock Music Pub.
2000	*The Night Watch*	Blaha, Joseph	Oklahoma University Percussion Press
2001	*Concertare*	Helble, Raymond	Oklahoma University Percussion Press
2001	*Primal Worlds*	Wilson, Dana	Manuscript
2001	*Puzzle Piece*	O'Meara, Rich	Manuscript
2001	*Spiritual Dance*	Gillingham, David R.	C. Alan Publications

YEAR	TITLE	COMPOSER	PUBLISHER
2002	*Akadinda Trio*	Séjourné, Emmanuel	HoneyRock Publishing
Unknown	*Bacchanale*, op. 203a	Hovhaness, Alan	C.F. Peters
Unknown	*Cantina Band*	Williams/arr. Richard C. Gipson	Manuscript
Unknown	*Espani Cani*	Marguina/arr. Ruth Jeanne	Per-Mus Publications
Unknown	*Mallet Music No. 1*	Zimmerman, Bruce	HaMaR Percussion Pub., Inc.
Unknown	*Mark V Marimba Toccata*	Watts	Music for Percussion
Unknown	*Summer Mood*	Dutton, Jon	Percussion Arts
Unknown	*Three Movements for Mallets* *I. Vive L'amour* *II. El Burro* *III. Yankee Doodle*	Lafferty, Laurie	Ludwig Music
Unknown	*Two Schumann Songs*	Lafferty, Laurie	Ludwig Music
Unknown	*Two Weber Songs* *I. Chorale* *II. The Hunter's Chorus*	Lafferty, Laurie	Ludwig Music
Unknown	*Variations on the ABC's*	Mozart/Gilroy	Columbia-CPP/Belwin Inc.

APPENDIX B

Interviews

Lester Homero Godínez Orantes —1894-1929

Lester Homero Godínez Orantes was born in Taxisco, Santa Rosa of the Republic of Guatemala on March 29, 1953. In 1970, he conceived the concept of marimba in concert. Godínez is the creator and founding director of the Marimba Nacional de Concierto in 1975; the Marimba de Concierto de Bellas Artes in 1979; the Marimba de Concierto de Cultura y Deportes in 1989; the Marimba Folclórica y de Concierto del Instituto de Turismo, INGUAT., in 1991; and currently the Marimba de Concierto de la Presidencia de la República as of 1998. Professor Godínez is the author of the projects of the Creación del Instituto Nacional de la Marimba and various other projects related to the National School, The National Museum, and the Center of Investigations of the Marimba.

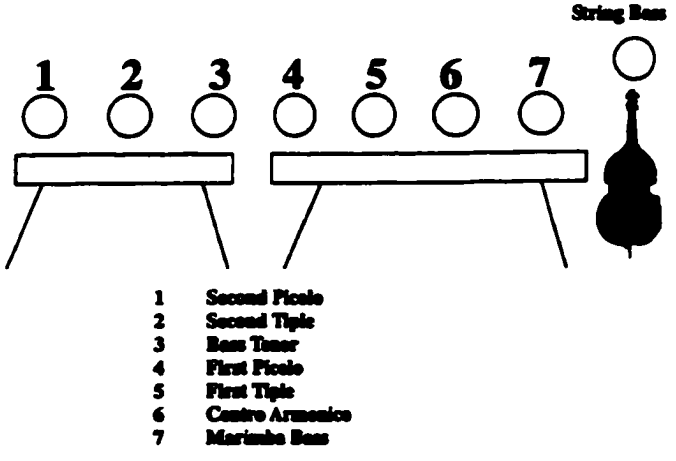
The interview with Lester Godínez took place on May 23, 2002 (7:00-10:00 p.m.) at the Princess Reforma Hotel in Guatemala City, Guatemala. Maestro Lester Homero Godínez Orantes is the director of the Presidential Guatemalan Marimba Nacional de Concierto.

Roberts: Thank you for agreeing to meet with me. Would you reflect upon your musical background and how you came to know the marimba?

Godínez: I began to learn the marimba at twelve years old. At that time, I developed a technique that I taught myself. When I was seventeen years old, I organized a group of students with the specific objective to start an ensemble (marimba ensemble or simply "marimba" denoting an ensemble comprised solely of marimbas). In 1970, I felt the marimba was taken away in humiliation and was not being dignified. My objective was to take the marimba out of the corner. In Guatemala, it [the marimba] is exclusively for concerts and not for background music.

Roberts: Which type of ensemble do you currently play in?

Godínez: I am the "first *tiple*" player of the Guatemalan Marimba de Concierto de la Presidencia that consists of a large marimba with four players and a small marimba with three players. [takes out a piece of paper and draws diagram below]



Roberts: Would this be considered the standard "*marimba doble*" ensemble?

Godínez: Yes, it would consist of seven players. The small marimba is called a tenor marimba. The *centro armonica* or "center harmonic" player is responsible for the harmony. In addition, we have the addition of a

string bass. Collectively, the ensemble is simply known as "marimba."

Roberts: Do you have a trap set drummer as seen in the photos of the early twentieth century marimba bands?

Godínez: No, we have Indian percussion [toms with animal skin heads; turtle shells for sounds similar to woodblock; rattles; and native flutes]. We do not have a drum set like the popular marimba bands.

Roberts: How long have you performed with the Marimba de Concierto de la Presidencia?

Godínez: Four years.

Roberts: What construction practices separate the earlier *marimba con tecomates* with the *marimba sencilla*?

Godínez: The resonators or cajónes. Senior Padilla changed the con tecomates to cajónes made of wooden boxes made of cypress that is very fragile but also very resonant. The change of the con tecomates to the wooden boxes was very important. The Cuban people used the resources of the jungle. It was easier for them. In sixteenth century, Guatemala City built organs of excellent quality. We have a factory of organs here with the technology that is more complex. It was easier to make wooden boxes in the idea of organ construction. We have great handy-crafters in Antigua to build wood resonators. However, that did not happen in the United States. The workers [in the United States] are more expensive and they preferred the aluminum instead of wood resonators. Maestro Deagan worked with metals and knew about metals [from his experimentation and perfection of bells]. He knew wooden resonators were good but they were not possible to develop in the United States due to climate and availability of industrial metals. That is the process [evolution] of the resonator boxes.

Roberts: Do you still prefer the wooden box resonators rather than the metal [industrial] resonators even with the advances of metals today?

Godínez: I have an experience about that. We [Marimba de Concierto de la Presidencia] were in Japan where there were many fans of the industrial marimba. The president of the Japanese Xylophone Association wanted to talk to us after one of our classes. He admired the sound of the wooden boxes and keyboard. [In his observation] the industrial marimba had too many high partials whereas the Guatemalan marimba exploits the lower partials and fundamentals [in relation to the overtone series]. The main problem of the industrial marimba was to reproduce the lower overtones. With the Guatemalan marimba, we do not have that problem. The resonators extend past the frame at an angle to maintain the sound waves. Japanese have researched the Guatemalan marimba. Industrial marimbas bend the lower pipes in a curve to accommodate the length.

Roberts: The straight resonators would therefore be much like an organ pipe then?

Godínez: Yes.

Roberts: What type of literature would have been performed on the *marimba sencilla*?

Godínez: Traditional music...Indian music maybe. When Maestro Padilla incorporated the marimba to the church, there was a resurgence to gain the confidence of the Guatemalan Indians and ethnic groups as a way to get familiar with the church.

The *marimba sencilla* was a substitution of the marimba before it [*marimba con tecomates*]. When the *marimba sencilla* was born, they had their own repertory. The *marimba sencilla* had a wider keyboard that allowed for three, four, or five performers. This happened in the middle of the eighteenth century.

Roberts: Which country invented the next evolution of the marimba known as the chromatic marimba or *marimba doble*?

Godínez: I think that there is a common root between Chiapas and Guatemala. Chiapas used to be part of the Guatemalan kingdom from 1524 to 1824—exactly three hundred years. In the middle of the eighteenth century, the "simple marimba" [*marimba sencilla*] was created in substitution of the *marimba con tecomates*. In my investigation, I have found maybe the person who created this instrument was Juan Joseph de Padilla, a Catholic priest. When that happened, Chiapas was not one country. In the eyes of Chiapas, the capitol city was Guatemala City. The political and religious capital was the center of cultural development. When Chiapas and Guatemala separated, they kept the simple marimba in both countries. Then Chiapas started to recede to the North toward Mexico to its new capitol and began to be influenced by that culture. Concerning the chromatic marimba, two cultural values are certain. There were two different processes to get to the chromatic marimba. And both are valid. The cultures developed a double keyboard similar to the piano with white (natural or diatonic) and black keys (sharps and flats). In the case of the Guatemalan marimba, the problem was how to build a double keyboard. Professor Sebastián Hurtado was a builder and had a solution to create a double marimba with chromatic notes. The marimba has a problem though. Each society that has developed the marimba has had special requirements. Each one has made the marimba belong to them. In the same way, the industrial marimba was created in the United States by Deagan in 1910. The marimba evokes passion and belongs to each country.

Roberts: What year was the chromatic marimba invented?

Godínez: In the case of Guatemala, 1894 and Chiapas, 1896.

Roberts: When was the marimba band introduced in the United States?

Godínez: In 1901 [at the Pan-American Exposition] in Buffalo, New York. The Toribio Hurtado Marimba Band was to perform on the *marimba sencilla*. But the first time, they couldn't play. At that time there was a national economic collapse in the United States [referring to assassination of President McKinley on September 6] just like

September 11, 2001. In 1908, the Royal Hurtado Marimba Band returned to the United States. On this occasion, maestro Deagan saw the marimba. Maestro Deagan had already perfected the metal and design of the glockenspiel. He saw a huge marimba and was very impressed. He designed a new industrial marimba called a Nabimba. The first time Deagan built a Nabimba was 1910. He copied the Guatemalan marimba including the charleo made from female pig intestine, not the male pig.

Roberts: Why not a male pig?

Godínez: The intestine is too thick and will not respond correctly.

Roberts: What type of literature was performed on the chromatic marimba between 1894 and 1908?

Godínez: Part of the repertory was from the *marimba sencilla*, that is, traditional music. Then piano literature was adopted.

Roberts: Does piano literature refer to European dance forms?

Godínez: Yes, waltzes, mazurkas, polkas, and others.

Roberts: Was piano literature adopted due to a rise in the middle class?

Godínez: In Guatemala during this period, the piano was the fundamental instrument and there were about 4,000 pianos in a city of about 250,000 people. A famous historian revealed that the piano was popular and a lot of nineteenth century music of Europe [was popular]. Heavy to light classical music was performed such as Strauss.

Roberts: You referred to playing European music on the *marimba sencilla* (diatonic marimba). How was this accomplished when European music consisted of chromatic harmonies?

Godínez: The Ladinos performed European music on the *marimba sencilla.* They used small balls of wax placed [strategically] on the keys so they could alter the tuning of the bars to the key [scheme] necessary. The beeswax was hung on a cord and would have to be the exact weight.

Roberts: Writings about marimba bands during this period primarily focused on male ensembles. Were there any women ensembles during this same period?

Godínez: Mariano Hurtado made an ensemble of women between 1910 and 1920. Mariano was the son of Sebastian Hurtado. The other son was Cecilio, an outstanding soloist—in the American way. Women played from time to time. Maybe Professor Mariano made the first ensemble of all women. Before that, maybe one or two women played with their brothers in the nineteenth and early twentieth century.

Roberts: In terms of musical styles, what is a *son* and why was it important to early marimba literature?

Godínez: The *son* was born in the seventeenth century as a mixed of pre-Hispanic melody particles that indigenous kept for themselves even with the later influence of the Western culture—a blend of the structure of this indigenous and Western influence of the eighteenth century. Researchers discovered some carols that were very common in the seventeenth and eighteenth century with indigenous elements. The *son* is a special but complex form. An indigenous toce. A toce is not a musical form, but instead is like a ceremonial that is played by flute and indigenous drum. A toce is adapted to the marimba as a complex form.

The form consists of an entrance, a separation, to start to define the theme of the music without a specific time. Then it goes to the theme that is written, then improvisation and development, then a return to the theme and a recapitulation or closing theme. There are some variances to the form. Basically, there are five categories:

1. *Son* Tradicional (pseudo indigena)
2. *Son* Tipico
3. *Son* Barreño
4. *Son* Chapin
5. *Son* de Proyección Folklórica

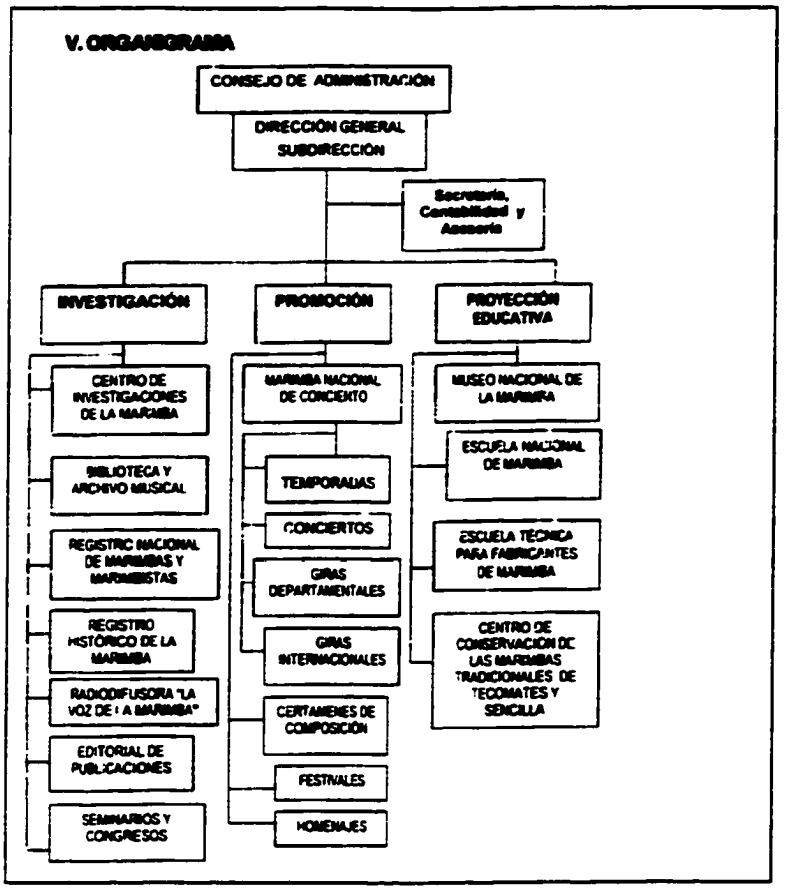
When a traditional *son* is played by a ladino, the ladino almost automatically takes the music to eight-measure phrases. The *son barreño* is comprised of a two-measure phrase alternating between 6/8 and ¾ meter with the eighth note remaining constant. Its harmonic center alternates between the root and fifth scale degree. The *son chapin* is the most ladino; nothing is indigenous. *Son tipico* has an indigenous nature. The *son chapin* reflects more joy in 6/8 and allegro. The *son de proyección folklórica* is rather shameful for me because I named and created it. It is like an arrangement of an indigenous composition in a scholastic manner. It is written by a composer who studied composition.

Roberts: Was the literature learned by reading music or by rote?

Godínez: Both, but mainly by ear. Probably 75% by ear and 25% could read music during 1910-1915. A new repertoire for the *marimba doble* was being developed but they did not have their own repertory and there was a need to read piano repertory. Jesús Castille was a composer who compiled academic information on indigenous forms of indigenous overtures and rhapsodies as well as Western forms. So he composed for the marimba players so they could play the new repertoire.

Roberts: Does any of this literature still exist?

Godínez: I kept some. I am in the process of creating the Instituto Nacional de la Marimba for the República de Guatemala. It is a dream and hopefully will become a reality. We hope to achieve the following organization:



We do not have a national marimba museum. Marimba is very popular in our culture. We hope to collect literature that others may possess. We do not have a place to keep the music currently. But hopefully within five years, we will have a database with microfilm, compact disc, and other electronic media.

Roberts: In my research, I discovered there were two types of rolls used on early keyboard percussion. One type alternates strokes in a fast manner, the other uses double-stops (striking two notes simultaneously in a sextuplet subdivision) in a rapid manner. When did these types of rolls develop and what was their use?

Godínez: The distribution of voices in marimba compositions requires a special presentation of interpretation. The first *piccolo* player and *tiple* player perform the melody tremelo (sustained sound) that requires a very fast and smooth alternating roll to emulate a long sound on the marimba much like a violin sustain. So the marimba

needs the fast repetition. The marimba player attempts to reduce the perception of strokes to a minimum so that a small separation is only perceivable. There would be more than six notes [on a beat]—many small notes.[329]

Roberts: Besides the Hurtado Marimba Band, what were some other popular marimba bands that toured?

Godínez: The Estrada Brothers Marimba Band sometimes referred to as the Estrada Brothers Royal Marimba Band. The term "royal" is not in a sense of royalty as in English language. In Spanish, it is just a name. Another group, the Central American Marimba Band went to San Francisco in 1915. In that time, the father of Clair Omar Musser heard the marimba and he was very impressed. He went to tell his son [about the marimba]. Have you heard of Clair Omar Musser?

Roberts: Yes.

Godínez: His [Clair's] father heard the marimba in 1915 and then Maestro Musser remembered the story his father had told him. In 1915, the Hurtado marimba band split between the young and the old performers. The older marimbists did not want to return [to Central America]; they had offers to record in the United States. When they arrived, they couldn't use the name of "royal." In the United States, they didn't call them as Guatemalans; they were recognized as being from Central America. That's why they named it the Central American Marimba Band. The records that I have were recorded by the Central American Marimba Band in Camden, New Jersey in 1920. Some of these works were re-mastered as a new compact disc edition.

There was another marimba band called the Blue and White Marimba Band. David Eyler and others are confused. They say they are Mexican and others say they are Honduran. From our point of view, for example, it is hard [for us] to distinguish the [different] states within the United States. For [North American] researchers, the Blue and White marimba Band were perceived as Central

[329] In a private lecture-recital at the National Palace by the Marimba Nacional de Concierto, the current writer observed that rolls utilizing double-stops were used in the performance of indigenous music on the *marimba con tecomates*. The performer used five mallets—two in the right hand and three in the left hand (intervals of thirds mostly). The right hand performed the melody using double-stops to emulate a sustained sound.

Americans. For them, they were just Central Americans. David Eyler said Honduras. Mexican marimbas nor Honduras never got to the States.

Roberts: What other questions should I be asking? What am I leaving out?

Godínez: [Laughs] The amount of information I have is rather large, I don't know what else to give you. However, here is a resource that may assist you on the background of the Guatemalan marimba. [Godínez offers gift of book entitled "Cultura de Guatemala: Segunda Época"] There is a chapter in the book that I authored that would be of use called *Preceding and Expectations of the Guatemalan Marimba* (Antecedentes y expectativas de la marimba guatemalteca). This is part of my work.

Roberts: Thank you for sharing your knowledge and helping bring a greater understanding of how mallet ensemble literature began.

Vida Chenoweth—1930-1953[330]

Vida Chenoweth (born in Enid, Oklahoma) is credited with being a musician, composer, scholar, writer, and ethnomusicologist. Her contributions to the world of music are numerous. As a professor of music, she has been an active contributor to such publications as the *Journal of the Society for Ethnomusicology, The Percussionist, The New Groves Dictionary of Music and Musicians,* and the *Encyclopedia of World Music.* As a musician, she has single-handedly earned the title as "pioneer of the marimba" elevating the marimba to the public's attention and gaining the reputation as the "first concert marimbist." Dr. Chenoweth has performed approximately 1,000 recitals and has led composers to create over twenty compositions for the marimba.

Her musical experience began with piano at age five followed by clarinet at the age of twelve. Soon afterward, Chenoweth began studying marimba as the result of a finger infection. Her passion for music continued for the next six years culminating in the development of a professional music career. In 1946, Vida Chenoweth became the instructor of marimba at Phillips University in Enid, Oklahoma (currently defunct as of May 9, 2001).

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[330] Biographical information extracted from Geary Larrick, *Biographical Essays on 20th Century Percussionists* (Lewiston, New York: The Edwin Mellen Press, 1992), 55; Stephen L. Barnhart, *Percussionists: A Biographical Dictionary* (Westport, Connecticut: 2000), 64-65; and James A. Strain, "Vida Chenoweth," (http://www.pas.org/About/HOF/chenoweth.cfm: February 2, 2001), 1-2.

Thereafter, Chenoweth began receiving many accolades for her performance abilities. In 1948, she won a thirty-state marimba contest sponsored by the Chicago Tribune. The honor allowed her to perform before a crowd of 80,000 at the Chicagoland Music Festival, Soldier Field. It was during this period from 1947-1949 she began academic study attending William Woods College (now University in Fulton, Missouri) and earning an Associate Diploma in Arts. Her academic career would continue throughout her life earning a certificate in French Language at the L'Alliance Française in Paris (1950) followed by a double bachelor's degree in music literature and criticism and applied music (1951). It was in 1951 that she had the opportunity to study with the early twentieth century manufacturer and promoter of the marimba Clair Omar Musser.

Chenoweth performed with Musser's Marimba Orchestra at the Chicago National Association of Music Merchants (NAMM) Convention. It was during this time that she began elevating the marimba to classical status both as a concert artist and as an academic pedagogue. In 1954, she taught marimba in a private studio in Evanston, Illinois while attending the American Conservatory of Music in Chicago. During this year, she would earn a double Masters Degree in Music Theory and Percussion in addition to touring as a composer, percussionist, and marimbist with a dance troupe from the University of Wisconsin, Madison.

Her performing and academic pursuits coexisted throughout her life adding the title of ethnomusicologist along the way. After Chenoweth's 1956 concert tour, she received notification of successful application from the U.S. State Department

for a Fulbright grant to study Guatemalan marimbas fulfilling a desire to discover the origins of the marimba. With a grant under the Inter-American Cultural Exchange Act, she departed for Antigua, Guatemala on February 21, 1957. The quest to discover the origins of the marimba resulted in a book entitled *The Marimbas of Guatemala.*[331] While there, she also studied Spanish at the Instituto Guatemalteco-Americano in Guatemala City. Her opportunities in Guatemala would culminate in a command musical performance for the President of Guatemala in 1960.

Other opportunities to elevate the marimba to classical status evolved in the early 1960s. In 1962-63, Vida Chenoweth became the first solo artist to commercially record marimba music (Epic records). During this time, she also studied Greek and Exegisis at Asbury Theological Seminary. In 1962, a gas explosion almost took her right hand. After it healed, she remained an active concert artist, performing her penultimate concert with the Tulsa Philharmonic.

During the 1970s, Chenoweth's pursuits switched to Bible translation in New Guinea, and scholarly research in Africa, South America, Asia, Australia, and New Zealand. In 1974, she received a Ph.D. embracing the field of anthropology, ethnomusicology, and linguistics at the University of Auckland, New Zealand. In 1975, Dr. Chenoweth began teaching at the Conservatory of Music in Wheaton College, Illinois where she remained for fourteen years. Her last concert recital would be in 1980 at the Alice Tully Hall, Lincoln Center, New York.

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[331]Vida Chenoweth, *The Marimbas of Guatemala* (Kentucky: The University of Kentucky

Dr. Chenoweth has been inducted into the Oklahoma Heritage Association Hall of Fame (1985) and the Percussive Arts Society Hall of Fame (1994) and is an honorary member of the Japan Xylophone Society. Currently, she resides in Enid, Oklahoma.

The purpose of the interview is to gain a first-hand perspective on the development of the mallet ensemble and its literature based upon the personal experience and perspective of Dr. Vida Chenoweth.

Roberts: Early in your life, you played piano and clarinet, but what force led you to the marimba?

Chenoweth: I already had a love of music. In the summertime, our neighborhood played softball in the Chenoweth's backyard. One time I caught a softball without a glove right on the end of a finger. And I got a terrible infection and could not play the piano anymore. In the meantime, Dad had hired a marimba teacher to teach at Chenoweth and Green Music Company and said "Why don't you come down and play the marimba?" Funny thing was, we had one in the house anyway and Robert, my older brother, played it. I never was drawn to it particularly. I realized that it was an instrument I didn't have to play with my fingers. So my twin sister and I both went down to the store and took lessons.

We had, thankfully, a marvelous man who was a symphonic timpanist and pipe organist who was teaching the marimba. The man's name was Sydney David. So I got an entirely different perspective from a lot of young players who come to the marimba from a percussion background. I came to the marimba from the piano. Mr. David *fortunately* taught me the grip that I've always used ever since. He was such a good teacher. And he was giving me theory on the side. I began to look forward to my lesson, and after

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Press, 1964), viii.

about six months, I decided that the marimba really could make more music than I thought it could. After nine months, I was hooked. Mr. David left Enid after a year. He got another position and I was on my own then.

Roberts: Do you recall when you were first exposed to the medium of the mallet ensemble or the marimba ensemble?

Chenoweth: I recall *vividly* when the first large marimba ensemble played for the first time in Enid—for the first time anywhere. It was assembled here in Enid. Musser was a friend of my Dad's through working with the J.C. Deagan Company (because Dad bought many instruments from the Deagan Company for whom Musser worked). There were a hundred marimbists here at the Convention Hall during Tri-State, our annual music festival. Dad loved that sound and promoted marimba. In fact, that was one of the reasons he wanted me to play the marimba because he just loved the sound of it. He kept building up and building up our anticipation of hearing the marimba orchestra. I think I was in the third or fourth grade because that's when I got chicken pox and consequently couldn't go to hear the orchestra. I never heard one until I was at Northwestern.

Roberts: Do you recall what year the marimba orchestra played in Enid?

Chenoweth: No, but that is documented. I think it is in Kathleen Kastner's treatise that tells about the Marimba Symphony.

Roberts: In your experience, what is a mallet ensemble and how does it differ from a percussion ensemble?

Chenoweth: A mallet ensemble consists of melodic instruments. You have a different scope altogether. You can play them just as percussion instruments but I think it is unwise not to give the audience some melody on melodic instruments.

Roberts: Was there a distinction between the mallet ensemble and the percussion ensemble or were the two mediums viewed equally?

Chenoweth: Actually percussion by itself wasn't a medium. The marimbas were. I don't ever remember them in combination. Because, I suppose, the trend was to follow Musser's custom of playing transcriptions of orchestral works.

Roberts: When did you play in your first mallet ensemble?

Chenoweth: At Northwestern. Before then I was alone all those years.

Roberts: Do you recall what types of literature you played?

Chenoweth: Yes. While I was without a teacher and trying to develop my own technique for the marimba, I played from all the music in our home—Scarlatti sonatinas, operatic arias, Paganini, Chopin, and Bach. Everything I could find I tried to play.

Roberts: In the Musser Marimba Orchestra, were there any five-part transcriptions of orchestral works?

Chenoweth: They were all transcriptions.

Roberts: We think of the beginning of percussion ensemble as a standard medium because of the works of Bartok and Varése. Whose works help define the acceptance of mallet ensemble as a concert medium?

Chenoweth: The original mallet ensembles played transcriptions or arrangements of works already composed. We are on the threshold of making history with new and original compositions if concert-goers can accept the mallet ensemble as standard. So far I think we are playing for other players rather than a general concert audience.

Roberts: Do you recall any particular compositions that were characteristic of the Musser Orchestra?

Chenoweth: Yes, I recall the *Dance of the Comedians* and excerpts from the Franck Symphony. I will say that it was a beautiful sound—*beautiful* sound. Whenever we played a selection where the melody was sustained with rolled passages, the audience was surprised and fairly swooned. They had no words for it. They would call it "ethereal;" it would transport them.

Roberts: I have read articles that your father promoted many musical events in his musical connections with Chenoweth and Green Music Company in Enid, Oklahoma. Were any of these related to the mallet ensemble?

Chenoweth: Yes. He definitely promoted the marimba orchestra.

Roberts: Was this a yearly event?

Chenoweth: No. That was a one-off thing because it was so huge. You can imagine the logistics of people bringing one hundred marimbas to Enid at all kinds of distances and setting them all up. It's really a humongous task. Bill Ludwig was in that ensemble. Sydney David, my teacher, was in that ensemble—people whose names you would have heard. The orchestra was groomed to go to England. I think Musser had illusions of somehow fitting into the coronation of King George but it didn't materialize. That's why he named that design of those instruments the *King George*. The group did play in England but was not officially part of the coronation.

During that same trip, Musser went into Cantebury Cathedral and was particularly impressed with the symmetry of the organ pipes. If you can picture the shape of the *Cantebury* marimba and turn it upside down, that is the shape that inspired the elongated "U" shape of the resonators.

Roberts: Do you recall any of the literature they would have played during this time?

Chenoweth: It was the same literature we played at Northwestern.

Roberts: Five-part orchestral transcriptions?

Chenoweth: Yes.

Roberts: Were there any commissioned works during this time-period?

Chenoweth: No.

Roberts: During your tenure at Northwestern University in 1951, you studied with Clair Omar Musser and even performed with Musser's marimba orchestra at the Chicago National Association of Music Merchants (NAMM). Would you elaborate on your musical experience with Musser both as a student and in particular, as a member of his marimba orchestra?

Chenoweth: I did that as a favor to him. I wasn't planning to play in that ensemble even though all my life I had wanted to. I was very busy at the time trying to learn another repertoire. He came into my practice room and said "I know you're busy, but as a favor to me, would you play in the ensemble and enter the solo contest?" So I did it as a favor to him. I wasn't a student at Northwestern yet. I would teach all year and save my money so I could go up for about two weeks and have a lesson every other day and try to cram-in as much as I could so I could continue the rest of the year on my own. I was in girls' school then.

At the contest I played the Musser *G Major Prelude* for my contest piece. And I remember that I was so timid—you wouldn't believe it. The regular marimba students, Kenny Krause and others, went and sat with me. Before I was ready to play, I remember Ken Krause holding my hand because I was so scared. In the end, it just went perfectly. Part of the reason was that support I'm sure.

Roberts: Clair Omar Musser often used five-part transcriptions of orchestral compositions for his marimba orchestras. Did Musser ever speak as to why he used orchestral transcriptions or have a philosophy for its purpose?

Chenoweth: The transcriptions were all his work. There was no literature expressly for marimba orchestra.

Roberts: So they were just transcriptions they needed for the short term?

Chenoweth: Commissioned works were not even talked about. We may have thought that all great music had been composed. So, instead of being original we just treated it differently.

Roberts: Do you recall any original compositions for marimba?

Chenoweth: There was one graduate student, James Dutton, who played some contemporary works. He was the first one at Northwestern that would work on the Creston, a work that Musser didn't think highly of at all. So those of us who learned it, learned it on our own time. When Dutton went to the American Conservatory he met other musicians there and some things began to surface like the *Fissenger Suite* and Elouise Matthies' *Three Minatures for Marimba* and the *Country Dances* inspired by the folk music of England. Both require exceptional unity between players. Of course she was a pianist and married to the first violist in the Chicago Symphony. These were not student compositions.

Roberts: During your lifetime, you have led composers to create over 20 works for the medium of solo marimba. Did you ever have the opportunity to commission or influence composers to write for the mallet ensemble?

Chenoweth: No because during my professional career I didn't know another concert marimbist.

Roberts: In the parallel development of the percussion ensemble movement, *Ionisation* is considered the catalyst for the percussion ensemble movement. In the development of the marimba ensemble, is there an equivalent?

Chenoweth: No. I remember *Ionisation.* I met Varése. He was very interested in writing something for marimba. But you see composers had never heard it. They didn't know how to write for it.

Roberts: Were there any specific works that you recall were significant compositions in the development of the keyboard mallet ensemble medium?

Chenoweth: I can't think of anything that is played that regularly. Repertoire changes in texture and temperament from one generation to the next. Most ensemble repertoire began as transcriptions. Later works were not by major composers, and maybe that's why we don't have much literature.

Roberts: In your article entitled *Pioneering the Marimba* (December 1964) you state that "Another pioneering problem was and still is, the dirth of solo music for the marimba. Transcriptions, as a total repertoire, are...a disservice to the instrument's musicalness." I believe you were referring mainly to solo marimba literature. Would you include the mallet ensemble in this philosophy during this period and was the mallet ensemble a compelling musical force as much as solo marimba literature?

Chenoweth: Well you see there were no mallet ensembles, so I would still say that even today. If you want to have a prominent percussion group or mallet group, you must have great music. We don't have much yet. We've got to reach more people than just our own inbred group. Right now we're playing for ourselves. We're not going to sell many tickets to the regular concert-goers. Maybe they would come once out of curiosity. Probably they wouldn't buy the record, because I don't think that a musical audience is being satisfied by just rhythm. Music is rhythm and melody.

Roberts: Who else would be good to interview on the topic of the history of mallet ensemble literature?

Chenoweth: It would be somebody not as old as I. [laughs] At Eastman they had mallet ensembles. But they were still playing transcriptions and arrangements.

Roberts: Would that be Gordon Peters and the Marimba Masters?

Chenoweth: Yes. He was a student at Northwestern while I was there.

Roberts: Are there any historically important aspects or questions that I should be asking regarding the keyboard mallet ensemble medium that I have overlooked?

Chenoweth: I can't think of any gaping holes we haven't covered.

Gordon B. Peters—1954-1977

A phone interview was conducted on September 12, 2002 by the author to Gordon Peters, retired percussion pedagogue and performer regarding the topic "The Development of the Mallet Ensemble from 1954 to 1977."

Lance Drege—1978-2001

Dr. Lance Drege serves as Assistant Professor of Percussion at The University of Oklahoma where he teaches applied percussion, conducts the OU Percussion Ensembles, and teaches other percussion related courses. He is presently completing his fifteenth year on the faculty at The University of Oklahoma. From 1997-2002, Drege also served as Assistant to the Director for the School of Music. Dr. Drege received his undergraduate bachelor of music and bachelor of music education degrees from Southwestern Oklahoma State University in Weatherford, and his master of music and doctor of musical arts degrees from the University of Oklahoma. His principal teachers included Dr. Cort McClaren and Dr. Richard C. Gipson. Prior to coming to The University of Oklahoma, Drege taught public school instrumental music in Hobart, Oklahoma and Elk City, Oklahoma. Dr. Drege is Principal Timpanist with the Oklahoma City Philharmonic Orchestra and performs with the Oklahoma Panhandlers Steel Drum Band. He is a former Oklahoma State Chapter President for the Percussive Arts Society and was a recipient of the 1992 Presidential Distinguished Educator Award. Dr. Drege's research interests center around commissioning series for large mallet ensembles. The following interview will focus on the development of mallet ensemble literature from 1978 through 2001.

Roberts: Thank you for agreeing to meet with me regarding the development of mallet ensemble literature from 1978-2001. Given your research interests in the area of commissioning series, what entities have been influential in the development of mallet ensemble literature?

Drege: I can certainly speak to the OU Commissioning Series. The University of Utah has also had an influence with the two Gillingham compositions. Individual universities and high schools have also commissioned compositions such as the Lancaster High School Percussion Ensemble in Lancaster, Ohio.

Roberts: Is the mallet ensemble currently a "stand-alone" medium or is the mallet ensemble a subset of the percussion ensemble?

Drege: My thought is that the mallet ensemble is still a subset of the percussion ensemble genre. I still think of it as either a percussion orchestra or a percussion ensemble. The term "percussion orchestra" may have a different connotation outside the field of percussion though. At The University of Oklahoma, we use the term percussion orchestra to denote an ensemble that is comprised mostly of mallet instruments [tuned idiophones] with the inclusion of non-tuned idiophones to evoke color, mood, or emotion. The term, I believe, lends itself to the style of compositions that were commissioned and developed here at The University of Oklahoma. It is more like an orchestra of twelve players. It may be more of a type of philosophy—an ensemble unto itself with music written for a specific number of players (eight to ten performers in the early years and ten to twelve performers in the last decade) with a specific instrumentation. The compositions written for the percussion orchestra are similar in scope and content to music that one would hear in a wind ensemble or orchestra. I think you can think of a percussion orchestra as being like that with anywhere from ten to thirteen performers. A percussion ensemble might be a smaller type of group with a minimum of three performers. A mallet ensemble is strictly related to keyboard instruments. In my mind, there are several subsets that come out of the percussion orchestra. Just like in symphony orchestra, some pieces are written for just string sections while other compositions use a varied instrumentation within the orchestra—each one is a subset of the symphony orchestra.

Roberts: Do the Oklahoma University Percussion Press compositions and its related commissions and contests fall under the category of percussion orchestra?

Drege: Yes, for the most part they were all commissioned with the idea that they are mallet-oriented—composed for at least 75% mallet keyboard instruments [tuned idiophones]. It does not mean that they had to be though. Many composers felt like they needed a percussion section of two, three, or four non-mallet percussionists. Some utilized percussion with all the players. If you look at Hennagin's *Duo Chopinesque*, there are several instrumentalists that are playing mallet keyboard percussion instruments, and eight measures later they are playing percussion instruments of some sort—woodblock, temple block, snare drum, etc. Even *Crown of Thorns*, I have always thought of it as a percussion orchestra piece rather than a mallet ensemble composition. When I think of mallet ensembles, I think of pieces that were written exclusive to be only for a certain number of mallet keyboard instruments or they were transcriptions of orchestral literature. *Crown of Thorns* is a unique example since it does not require battery percussion instruments. The composer felt like he could say what he needed to say with just using mallet instruments whereas Helble in *Diabolique Variations* felt a need for a set of timpani to complete the instrumentation.

Roberts: What was the initial mission behind the Oklahoma University Percussion Press?

Drege: The sole intent was so that the compositions that were commissioned could be published. The pieces were not thought to be publishable by a lot of publishing companies since they were written specifically for a type of ensemble and its instrumentation. At the time, the ensembles were larger than most and probably utilized instrumentation that many high school and collegiate ensembles would not have. And so the selling aspect of those works would not warrant an adequate return on investment by most large publishing companies. The fifty or so compositions in the OUPP catalogue are certainly now recognized as quality literature for the percussion orchestra medium and without the OUPP, the availability of the compositions may have been difficult. The Oklahoma University Percussion Press was established so the pieces could be published and on the market with dissemination of great literature being the key element and not profit.

Roberts: Why have educational institutions had an advantage on the development of mallet ensemble literature?

Drege: I think it is just the instrumentation that is available. What we look at in terms of our instruments and what is being commissioned and written. Twenty-five years ago, many colleges did not have five marimbas or a bass marimba that went down to a low "C." At the time when a lot of our commissioned works were written, there were probably only a few schools in the country that possessed the ability to play compositions that included the extended range of the bass marimba. Now, most colleges and high schools have 4 1/3 octave marimbas, low E and F marimbas, and many possess five-octave instruments. So the fact that the instrumentation was readily available to collegiate institutions allowed for easier development of mallet ensemble literature.

Roberts: In the past twenty years pedagogues have stated qualitative remarks regarding the steady increase of quantity and quality of compositions for mallet keyboard ensemble. In regards to quantity, there are certainly over 200 compositions that have been either composed or transcribed from 1978-2001. But what compositional characteristics help distinguish a quality mallet ensemble composition?

Drege: In my mind, I think it is the same characteristics that distinguish any quality work in any genre. What makes orchestral piece "A" better than "B"? Or what makes a wind ensemble piece great literature over some other piece of literature. It all comes down to the essence of the music. Either it is there or it is not there.

Roberts: If we include both mallet ensemble and percussion orchestra in our definition of mallet keyboard ensembles, then what are some benchmark compositions that have helped shape the quality of literature composed from 1978-2001?

Drege: In those guidelines, I think *Portico* is one of the earlier pieces that define great percussion writing. The mallet parts have some great passages. *Diabolic Variations* is certainly a benchmark piece in terms of quality of writing for the instrument and level of expectation from each performer. The top three marimba parts are soloistic in every essence of what is demanding for a solo piece. *Duo Chopinesque, Chameleon Music, Crown of Thorns,* and *The*

Palace of Nine Perfections are compositions I would put in that category of benchmark compositions. But those are just the compositions from the OUPP. There are certainly other pieces that have been commissioned by The University of Utah such as those written by Gillingham: *Stained Glass* and *Paschal Dances.* There are works that have been independently commissioned by professional groups like NEXUS that are important. And there are certain composition contests that are not commissioned works but just as influential. If you look at what the Percussive Arts Society has accomplished through their rotational composition contests in association with the International Convention (PASIC), many compositions for both percussion ensemble and mallet ensemble have been produced. In relationship to your question, two compositions come to mind—*Machine Duck* was the mallet composition winner from 2000 and secondly, although more in the medium of the percussion ensemble than a mallet ensemble, Blake Wilkin's *Twilight Offering Music.* The Hennagin composition contest in 2000 that we have here at The University of Oklahoma produced *The Night Watch* by Joseph Blaha. *The Night Watch* was not a commissioned work but I think the composition will be a tremendous addition to our literature and a benchmark piece unto itself. The contest provided the incentive to write the composition. Would Joseph Blaha ever written *The Night Watch* had it not been for that contest? The contest also produced Lynn Glassock's composition *Curled Dimensions* which received second place in that particular contest while Dana Wilson's composition *Primal Worlds* received third place. The works that have been solicited from these different venues within the last twenty years have been and will continue to be very influential to the keyboard mallet ensemble medium.

Roberts: Are composers today motivated for the commissioning aspect as a monetary pursuit or an artistic pursuit?

Drege: I am not a composer so I cannot say for sure. From a composer's standpoint, my guess is that the idea of just writing a composition for percussion ensemble not knowing if there will be a market for the composition or any subsequent sales once written doesn't seem to be an interesting motivational prospect. And even when you write a specific composition and it is published, it may not receive many performances as compared to that of a piece that is listed on a required music list for state band competition for example. Those types of listings generate royalties for publishers and composers and

are found in most band libraries. In the percussion world, we are still not at the point where the sales of percussion ensembles are going to be not much more than 30, 40, or 50 sales in the entire percussion ensemble libraries. Some of the OUPP commissioning works for this medium are definitely more motivational for the artistic aspect and challenges of writing for the instrumentation of the percussion orchestra.

Roberts: Several prominent pedagogues in the field of mallet percussion cite that we are writing compositions for ourselves and not the audience. With the current solicitation of mallet-centered compositions in the last twenty years, are we creating works that are both playable by general mallet ensemble programs and is the general populace accepting them?

Drege: Yes, I believe so. You look at pieces like *Diabolic Variations* that was premiered in 1985. There was not probably that many colleges that could play that piece then. In the last five years, I have seen several high schools play that piece. The same holds true for *Crown of Thorns*. Getting back to *Diabolic Variations*, when we played that we had senior and graduate students playing the top three marimba parts. In talking to colleagues since then, other programs around the United States are having freshmen and sophomores play Marimba I-III parts. The same can be said about Gordon Stout's *Two Mexican Dances* premiered in1978. At the time, nobody could play the piece due to the difficulty of the left-hand part. Today we have juniors and seniors in high school who are performing the work. As techniques improve, along with the development of the instruments, these pieces are becoming attainable by a larger audience. It may seem to some that these works are centered on the ensemble mediums and not the audience, but I do not believe that to be true today. As time progresses in the next couple of decades, accessibility to these works can only improve. More and more ensembles will have the needed instruments, and better and younger trained players will possess the techniques that are utilized in these new works for the keyboard ensemble medium.

Roberts: What do we hope pedagogues will say about the development of keyboard mallet ensemble literature in the year 2102?

Drege: In my limited knowledge and perspective, I think they will say the period you identified as your fourth era (1978-2001) will be the

"golden era" of the mallet ensemble literature. It will be the time when the most literary development happened. You can look at previous eras and say yes, the mallet ensemble as a whole was introduced by the Hurtado family in the early part of the twentieth century. And Musser certainly popularized the marimba while making significant strides in the development of the marimba itself. But I think if you look at what Musser accomplished between 1930 through 1953 in terms of original compositions for those large marimba orchestras versus strictly arrangements and edited editions that he did and those kinds of things. There were certainly advancements made within the instrument—that aspect certainly cannot be debated. Musser's advancement in instrumental design may be his greatest contribution. But in terms of music and quality of music, and the level of music we have experienced in the last era of development (1978-2001) will truly seen as the golden era in the development of percussion music unto itself. Perhaps more demanding than any era before. I do not know if we can match that in the next era of development; it would be great if we could. But at some point we have to look back and say there was a period of time that that development was the greatest it was.

APPENDIX C

Informed Consent Forms

Lester Godínez

Informed Consent Form

For research being conducted under the auspices of
The University of Oklahoma—Norman Campus

Bruce E. Roberts, principal investigator; and Dr. Richard Gipson, sponsor offer the following doctoral research study entitled "The Emergence and Development of Mallet Ensemble Literature in the United States" for consent. This document serves as the written consent and participation of authority listed below for conducting an interview in the academic area stated above.

The purpose of the interview is to gain a first-hand perspective on the development of the mallet ensemble and its literature based upon the personal experience and perspective of the authority listed below. The interview will be audio-taped. The subject retains the right to refuse to allow such taping without penalty or prejudice. The listed authority will act as a primary/secondary resource for information collected and will be identifiable as a resource in the D.M.A. document. Approximate time required: 2 hours.

Potential benefits: An historic examination into the development of mallet ensemble literature would provide significant benefit to performers, teachers, composers, and pedagogues. The promotion of literature is necessary for a medium to survive in the world of serious music. Identification and objective studies documenting the historical development of mallet ensemble literature can lead toward a greater understanding regarding programming and more informed decisions in performance. Moreover, composers can use the information in the creation of new sophisticated literature. Identification of these influential and historic works can serve as a useful model for music educators for such academic pursuits as commissioning projects. The information gathered could also benefit composers, percussionists, and percussion ensemble directors in their educational and artistic pursuits.

Potential risks: None.

The subject's participation is voluntary. Refusal to participate will involve no penalty or loss of benefits to which the subject is otherwise entitled. The subject may discontinue participation at any time without penalty or loss of benefits to which the subject is otherwise entitled.

For further inquiry concerning rights of research participants, participants may contact the Office of Research Administration at (405) 325-4757. Participant may also contact Bruce Roberts at (405) 325-3577.

I hereby agree to participate in the above-described research. I understand my participation is voluntary and that I may withdraw at any time without penalty or loss of benefits.

I hereby agree to audio-taping: ☒YES ☐NO

Lester Hamero Godínez O. Date 23/May/2002

(Signature) Authority's Name

Vida Chenoweth

Informed Consent Form

For research being conducted under the auspices of
The University of Oklahoma—Norman Campus

Bruce E. Roberts, principal investigator; and Dr. Richard Gipson, sponsor offer the following doctoral research study entitled "The Emergence and Development of Mallet Ensemble Literature in the United States" for consent. This document serves as the written consent and participation of Dr. Vida Chenoweth for conducting an interview in the academic area stated above.

The purpose of the interview is to gain a first-hand perspective on the development of the mallet ensemble and its literature based upon the personal experience and perspective of Dr. Vida Chenoweth. The interview will be audiotaped. The subject retains the right to refuse to allow such taping without penalty or prejudice. Dr. Chenoweth will act as a primary/secondary resource for information collected and will be identifiable as a resource in the D.M.A. document. Approximate time required: 2 hours.

Potential benefits: An historic examination into the development of mallet ensemble literature would provide significant benefit to performers, teachers, composers, and pedagogues. The promotion of literature is necessary for a medium to survive in the world of serious music. Identification and objective studies documenting the historical development of mallet ensemble literature can lead toward a greater understanding regarding programming and more informed decisions in performance. Moreover, composers can use the information in the creation of new sophisticated literature. Identification of these influential and historic works can serve as a useful model for music educators for such academic pursuits as commissioning projects. The information gathered could also benefit composers, percussionists, and percussion ensemble directors in their educational and artistic pursuits.

Potential risks: None.

The subject's participation is voluntary. Refusal to participate will involve no penalty or loss of benefits to which the subject is otherwise entitled. The subject may discontinue participation at any time without penalty or loss of benefits to which the subject is otherwise entitled. [Statement removed from here: "To participate, you must be 18...]

For further inquiry concerning rights of research participants, participants may contact the Office of Research Administration at (405) 325-4757. Participant may also contact Bruce Roberts at (405) 325-3577.

I hereby agree to participate in the above-described research. I understand my participation is voluntary and that I may withdraw at any time without penalty or loss of benefits.

I hereby agree to audio-taping: ☒YES ☐NO to be returned to me

Vida J. Chenoweth Date 11 Oct. 2001

(Signature) Dr. Vida Chenoweth

Gordon Peters

A phone interview was conducted on September 12, 2002 by the author to Gordon Peters, retired percussion pedagogue and performer regarding the topic "The Development of the Mallet Ensemble from 1954 to 1977."

Lance Drege

Informed Consent Form

For research being conducted under the auspices of
The University of Oklahoma—Norman Campus

Bruce E. Roberts, *principal investigator*; and Dr. Richard Gipson, sponsor offer the following doctoral research study entitled "The Emergence and Development of Mallet Ensemble Literature in the United States" for consent. This document serves as the written consent and participation of authority listed below for conducting an interview in the academic area stated above.

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Potential risks: None.

The subject's participation is voluntary. Refusal to participate will involve no penalty or loss of benefits to which the subject is otherwise entitled. The subject may discontinue participation at any time without penalty or loss of benefits to which the subject is otherwise entitled.

For further inquiry concerning rights of research participants, participants may contact the Office of Research Administration at (405) 325-4757. Participant may also contact Bruce Roberts at (405) 325-3577.

I hereby agree to participate in the above-described research. I understand my participation is voluntary and that I may withdraw at any time without penalty or loss of benefits.

I hereby agree to audio-taping: ☑YES ☐NO

Lance Drege Date 10/17/02

(Signature) Dr. Lance Drege