AN ANNOTATED BIBLIOGRAPHY OF AUSTRALIAN PERCUSSION ENSEMBLE

WORKS FOR 4-6 PLAYERS COMPOSED FROM 1970 TO THE PRESENT

by

RYAN MCALLISTER SMITH

(Under the Direction of Thomas McCutchen)

ABSTRACT

The purpose of this study is to provide information an annotated bibliography of

Australian works for percussion ensemble for 4-6 players composed from 1970 to the present.

World-renowned composers such as Ross Edwards, Peter Sculthorpe, and Nigel Westlake are

represented, as are many other Australian composers, and all works examined are registered with

the Australian Music Centre. This document is meant to expand upon the information listed by

the Australian Music Centre for each of the pieces.

The document is organized in four chapters. The first of these states the purpose and

gives the organization of the document. Chapter 2 gives the history of the percussion ensemble

from the early 20th century to the present and the history of percussion ensemble in Australia.

The third chapter contains annotations of all the percussion ensemble works examined, including

date of composition, publisher, number of players, instrumentation, duration, level of difficulty,

recordings (if available), and other pertinent information followed by a description of the work.

Chapter 4 gives conclusions and suggestions for further research.

INDEX WORDS: Percussion, percussion ensemble, Australia, Nigel Westlake, Peter
Sculthorpe, Ross Edwards

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CHAPTER 1

INTRODUCTION

<u>Purpose of Study</u>

Music for percussion ensemble is a new genre to the Australian continent dating from

around 1970. Very little research exists about this body of music, and currently there is no

resource that describes the vast majority of these pieces. This document will focus on Australian

percussion ensemble works for four to six players that were written from 1970 until the present.

For the purposes of this study, the definition of percussion ensemble is a chamber work

composed solely for percussion instruments (or found instruments since virtually anything that is

struck, scraped, rubbed, or shaken can be considered a percussion instrument). It does not

include works for percussion ensemble that include other instruments or works for percussion

ensemble and orchestra. Each of the works examined in this paper is registered with the

Australian Music Centre and is currently available for purchase. Works with no information or

listed as out of print are not included. While the Australian Music Centre lists some information

about many of these works, that information is usually limited to combinations of the following:

the date of composition, number of players, instrumentation, duration, and level of difficulty.

The annotation for each work in this document expands the level of information about each piece

and standardizes the amount of information given (the exact parameters are listed later as part of

the methodology). This document is intended as a reference point for performers and educators

searching for information about available percussion ensemble works from Australia, including

the few works that have entered the standard repertory.

<u>Methodology</u>

Each annotation includes the following: the name of the composer, title of the work, movement titles (as necessary), date of composition, publisher, number of players, instrumentation, level of difficulty, duration, and recording (if available).   The entry called "level of difficulty" is based upon different criteria for the type of percussion ensemble used (some works have a level of difficulty listed on the Australian Music Centre website; the author has determined whether the label of beginner, medium (intermediate), advanced, or professional is appropriate). Standardized criteria for difficulty are not listed by either the Percussive Arts Society, the international professional organization of percussionists, or by the Australian Music Centre. For works that are scored only for pitched percussion instruments, the criteria are a combination of technique, range, endurance, rhythm, and interplay within the ensemble. For works that deal specifically with unpitched percussion, the criteria are a combination of set-up, technique, rhythm, endurance, and interplay within the ensemble. For works that contain both pitched and unpitched percussion, a combination of the previously listed criteria will be used. After the difficulty level has been established, remarks about the nature of the piece or movements are included, along with any pertinent aspects not previously covered.

<u>Organization of Study</u>

Chapter: Introduction
     Purpose of Study
     Methodology
     Organization of Study
     Sample Entry
     Survey of Related Literature
     List of Works to be Annotated

Chapter 2: Historical Background on Percussion Ensemble/Australian Percussion
   Ensemble Literature

Chapter 3: Annotated List of Australian Percussion Ensemble Works

Chapter 4: Conclusions/Suggestions for Further Research

<u>Sample Annotation</u>

Edwards, Ross (b. 1943)

Prelude and Dragonfly Dance

Two movements:

  I. Prelude; marked 'Lontano e sognante' (quarter note equals 56)
  II. Dragonfly Dance; marked 'Vivace' (quarter note equals circa 152)

Date of Composition: 1991
Publisher: Australian Music Centre
Number of Players: 4

Instrumentation:

  Player 1: Marimba
  Player 2: Marimba
  Player 3: 4 conga drums (tuned as far apart as possible), vibraphone (with player 4)
  Player 4: Maraca, guero (sic), vibraphone

Duration: approx. 8 minutes
Level of Difficulty: Advanced
Recording: Synergy Percussion, *Synergy with Samuels*, Tall Poppies Records TP030, 1994.

In the *Prelude*, players 3 and 4 alternate bowing the vibraphone with double bass bows to create a drone resembling Japanese temple bells; these are synchronized with each other but are independent of the marimba parts. The marimba parts typically play off of one another; their pitch material consists of mostly half steps and tritones (especially A–B-flat, B-flat–E, and G–C-sharp).   The dissonant material of this movement is in contrast to the modal material of the second movement.

The *Dragonfly Dance* is in Edwards' *maninyas* style which seeks to blend lightness, spontaneity, and the impulse to dance into 'serious' music. It contrasts the previous movement and is built around a D mixolydian scale. This movement is characterized by constantly changing

time signatures and mixed meter. A minimum of three mallets is required for each marimba part, but using four mallets will facilitate accuracy by avoiding fast interval shifts. Each marimba trades melodic and accompaniment roles. When accompanying, the marimba part is played in the low-to mid-range of the instrument. The melodic parts are primarily in the mid-to upper-register of the instrument. Again, utilizing four mallets will help the seamless transition between roles. One of the more difficult aspects of the marimba writing is the frequent inclusion of grace notes in the melodic line. The heavy use of mixed and frequently changing meters keeps the performer and listener engaged with the music. Player 3's conga part is probably the most difficult for two reasons. First, it calls for four congas instead of the usual three which means one of the drums will have to be tuned very low or very high depending on the choice of the performer. Second, the performer is asked to decipher beaming across the bar line and connect up and down stems. Both of these force the performer to compute an unusually beamed rhythm or rewrite the part. Player 4 keeps constant time at the beginning with groups of two and/or three eighth notes. Sometimes (after rehearsal 3) this player is required to play on the second eighth note of a three-note group that obscures the meter. Player 4 must also play the vibraphone, and three mallets are necessary to realize the part. This short phrase is one of the most difficult parts to count correctly.

Overall, this piece is suitable for a college level percussion ensemble and possibly by a very advanced high school group (with a large amount of rehearsal time). Small errors may have a major impact, as each part must be accurately performed to avoid rhythmic gaps in the sound.

Very little research exists on any Australian percussion ensemble works. After searching through JSTOR (an online database of journal articles) and the online publication archives of the Percussive Arts Society, only one article on percussion in Australia examines music from beginning in school to three advanced/professional groups of performers. Also included in the article is a list of Australian percussion repertoire from 1970-1990, but some of the information conflicts with the Australian Music Centre (mostly dates of composition or number of players).[1] The website of the Australian Music Centre is the most comprehensive source for percussion ensemble music, but often very little information is listed. Very few of the works listed have PDF score samples and even less contain an audio clip. Two academic documents exist on Australian percussion ensemble music: *Nigel Westlake's "Omphalo Centric Lecture": A guide for performance including a biography of the composer and an examination of the different versions of the work*[2] and *Synergy Percussion: Percussion Music in Context*.[3] This document more thoroughly examines the works listed up to 1990 as well as examines new literature available as of 2009.

List of Works to be Annotated

Askill, Michael: *Lemurian Dances*

Atherton, Michael: *Nderua*

Benfall, Stephen: *Rough cut*

Bright, Colin: *Butcher's Apron*
                Percussion Quartet
                Tulpi-Stick Talk

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[1] Gary D. France, "Percussion in Australia," *Percussive Notes* 29, no. 4 (April 1991): 23-33.
[2] Grant B. Dalton (DMA document, The Ohio State University, 2006).
[3] Peter John Martin (MM thesis, New England Conservatory, 1996).

Brophy, Gerard: *Glint*
          Songo
          Trash
          Umbigada, obrigado

Bull, Stephen: *Thieves*

Colbert, Brendan: *Cogs*
           DisTanz

Cronin, Stephen: *Kiss*

Currie, Neil: *Sonata for percussion*

Davies, Tim: *Sprungy jump*

Dench, Chris: *Beyond status geometry*

Douglas, Robert: *Arcs and Heresies*

Edwards, Ross: *Prelude and Dragonfly Dance*
          Reflections

Ford, Andrew: *After the ball was over*
          Alchemy

Fowler, Jennifer: *Echoes from an Antique Land*

Gilmour, Russell: *Marimba Loops*

Greenbaum, Stuart: *Sea of Tranquility*

Henderson, Moya: *Alanbiq*

Hughes, Gordon: *Elysium*

Humble, Keith: *Etchings*

Knehans, Douglas: *Dawn panels*

Kos, Bozidar: *Quasar*

Lawrence, Alan: *X, y*

Lloyd, Robert: *Bhakti*
          Principles of Simultaneous Rhythms

> *Sticks*
> *Whirling Dance*

Lumsdaine, David: *Rain drums*

Marcellino, Raffaele: *Pluperfect Square Dance No. 1*

Morgan, David: *Fun and Games*
> *Loss, Op. 71*

Pearce, Trevor: *Deserts I*

Pertout, Andrian: *Fragments of the Soul*

Plush, Vincent: *Helices*

Pratt, Daryl: *Fantasy*

Schultz, Andrew: *Machine*

Sculthorpe, Peter: *Djilile*
> *From Jabiru Dreaming*
> *How the Stars Were Made*

Sitsky, Larry: *Diabolus in musica*

Smalley, Roger: *Ceremony No. 1*

Smetanin, Michael: *Minimalism isn't dead….it just smells funny*
> *Seas of Steel*
> *Speed of Sound*

Stanhope, Paul: *Little Morning Star*

Vine, Carl: *Defying Gravity*

Westlake, Nigel: *Invisible Men*
> *Kalabash*
> *Moving Air*
> *Omphalo Centric Lecture*

Whitticker, Michael: *Plangge*

Yu, Julian: *Quartet*

CHAPTER 2

HISTORY OF THE PERCUSSION ENSEMBLE/AUSTRALIAN PERCUSSION ENSEMBLE

History of the Percussion Ensemble

As a viable medium for composition and performance in Western art music, the

percussion ensemble has only been in existence for about 80 years. In fact, all serious percussion

literature has been a product of the various trends of the 20th century. The sheer number and

diversity of instruments that exist under the umbrella of percussion were inspiring to composers

who were looking for new means of expression and interesting or exotic sounds. Anything that is

struck, scraped, rubbed or shaken can be considered a percussion instrument, e.g. automobile

parts, tin cans, etc. This chapter examines the predecessors of early percussion ensemble, traces

its history to the present, and examines the history of the Australian percussion ensemble.

The early ballets of Igor Stravinsky can be seen as a precursor to the percussion

ensemble, expanding the role, number, and timbral palette of percussion instruments within the

symphony orchestra. His chamber work *L'Histoire du Soldat* (1917) is scored for an

instrumental septet (including percussion), a narrator, and danced roles of the soldier and devil.

The percussion instruments used were influenced by Stravinsky's exposure to New Orleans trap

set drumming. While the bass drum, tom toms, snare drums, cymbals, and tambourine are taken

from the trap set, they are played standing instead of sitting. This work exposed composers to

the soloistic possibilities of percussion and made great demands on the technique of the solo

percussionist.[4] The idea of one percussionist capable of producing many sounds on many different instruments is one of the foundations of early works for percussion ensemble. The next work to incorporate a multiple percussion set up was William Walton's *Façade* from 1922. Unlike *L'Histoire,* the percussionist does perform sitting at the trap set. Antheil's *Ballet Mechanique* (1926/1953)*,* Stravinsky's *Les Noces* (1914/1923)*,* the second movement of Alexander Tcherepnin's *Symphony No. 1, Op. 42* (1927) and 'Intermezzo' from Dmitri Shostakovich's opera *The Nose* (1927-28) are all works featuring percussion ensembles. However, these pieces are not independent of their parent works or require other performers/instruments such as voice or piano.

Two of the earliest percussion ensemble works tend to be overshadowed, perhaps because they were written in Cuba in the late 1920s. Amadeo Roldán, who was a prominent figure in the Afro-Cubanist movement and who was one of the first composers to write for Afro-Cuban instruments, composed the *Ritmicas Nos. 5 and 6* in 1929 and 1930, respectively. Some of the interesting instruments that Roldán includes are the quijada (prominently used by John Cage a decade later), maracas, multiple types of claves (low and high), timbales, cowbells, bombo, guiro, bongos, and the marimbula. While the *Ritmicas* are based on Cuban dances such as the *son* and *rumba*, they incorporate sophisticated and complex polyrhythms in the manner of Stravinsky and Cage, resulting in a highly complex layering of instruments to create a mass of sound. The works are scored for 10 and 11 players, respectively, and are the first two independent works for percussion ensemble.

Edgar Varèse spent the majority of his career in the United States in New York City. Though his compositional output was relatively small (all of his works can be performed in

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[4] James Blades, *Percussion Instruments and Their History* (Westport, Connecticut: The Bold Strummer, LTD., 1992), 339.

about a three hour span), his ideas were very influential on future avant-garde composers.   He

actively promoted new electronic instruments (his advocacy of electronics gave him the

nickname 'the father of electronic music'), conducting orchestras, and promoting new music of

both American and European composers. Along with Carlos Salzedo, Varèse founded the

International Composers Guild for that express purpose. Influenced by the Italian futurists who

were creating unusual instruments and experimenting with noise-based music before World War

I, Varèse rejected their disorganization of form and structure. His concepts about music differed

greatly from the traditional ideals; his music exploits rhythm and dynamics to their fullest extent

and timbre is the most important aspect.[5] His work for percussion ensemble, *Ionisation* (1931)*,*

is representative of his ideas about form, rhythm, and timbre and how percussion could be used

to create viable pieces of music without traditional melody and harmony.

    Ionisation calls for thirteen percussionists to play a total of thirty-nine different

instruments. Thirty-seven of these instruments produce indefinite pitches while the glockenspiel,

chimes, and piano produce definite pitches. The unpitched percussion instruments fall into six

categories. The group of metal instruments includes pairs of triangles, anvils, cowbells, a

suspended cymbal, a Chinese cymbal, crash cymbals, a gong, and three tam-tams.[6] Two types of

membraned instruments are used: the instruments without snares include bongos, a snare drum

(without the snares turned on), two tenor drums, and three bass drums while the snared

instruments include a piccolo snare drum (tarole), caisse Claire (normal snare drum), and

tambour militaire (military snare drum). The wooden instruments include claves, three

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[5]Ronald Keezer, "A Study of Selected Percussion Ensemble Music of the 20th Century," *The Percussionist* 8, no. 5 (Fall 1971): 17.

[6] A gong is typically tuned to a specific pitch and often contains a raised playing area in the center referred to as a boss or nipple. Tam-tams, which are flat and vibrate differently than a gong, produce an indefinite pitch. Often, composers and percussionists use the terms interchangeably resulting in confusion about the difference between the two instruments.

woodblocks, two slapsticks, and castanets. Rattles, sleigh bells, tambourine, and guiro are part

of the rattles/scraped group; two hand crank sirens and a lion's roar make up the air and friction

group. Varèse is able to create a melody/harmony relationship by creating a backdrop of freely

ringing sounds produced by gongs or cymbals ('harmony') against which other instruments such

as drums, wood blocks, and/or bongos introduce short rhythmic patterns ('melody').[7] 'Chords'

are produced through the combination of timbres; for example, a recurring rhythmic theme on

snare drum in measures nine and ten is accompanied by bongos and maracas, creating a

melody/accompaniment type of relationship.[8] Also integral is the structure that the usage/density

of different instruments, timbres, and dynamic levels create. Varèse describes these as 'Zones of

Intensities,' with each zone differentiated from the others through colors/timbres and differing

levels of dynamics.[9] The overall formal structure resembles a sonata form with an introduction,

exposition, development I, climax, development II, recapitulation, and coda. According to David

Harold Cox, this work is based on the use of the Golden Proportion and each of the seven

sections that comprise the form is proportionally related to each other and the whole.[10]

     After Varèse, the American avant-garde was quick to embrace the percussion ensemble

for its infinite possibilities. Three composers are responsible for creating the bulk of percussion

ensemble music written in the 1930s and early 1940s: Henry Cowell, John Cage, and Lou

Harrison. In large part, they are responsible for the blending of Eastern and Western music.

Henry Cowell was a pioneer of the avant-garde who was very interested in all music of the

world. He taught a "Music of the World's Peoples" course in New York and later San Francisco

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[7] David Harold Cox, "On the Threshold of Beauty: Form and Structure in Varese's Ionisation,"
Percussive Notes 27, no. 2 (Winter 1989): 57.
[8] Keezer, 20.
[9] Edgard Varese and Chou Wen-chung, "The Liberation of Sound," *Perspectives of New Music*
5, no. 1 (Autumn/Winter 1966): 11.
[10] Cox, 58.

where he would introduce John Cage and Lou Harrison. Cowell composed two important works

for percussion ensemble that remain in the standard repertory, *Ostinato Pianissimo* (1934) and

Pulse (1939). *Ostinato Pianissimo* is built of overlapping ostinato patterns (all within a

pianissimo context) that create cross-accents. Of note is the xylophone solo that begins midway

through the piece with groupings of even 16th notes in patterns of threes, fives, sevens, and nines,

and the inclusion of the string piano[11] that Cage would later use as a launching point for the

creation of the prepared piano. The prepared piano mimics the sound of a percussion ensemble

by placing foreign objects such as bolts, screws, paper, cardboard, and/or plastic between the

strings inside the piano.[12] *Pulse* (1939) was written for the six players in John Cage's percussion

ensemble (as was Cowell's piece *Return* from 1939); the ensemble was created for the purpose

of performing the works of Cowell, Cage, Harrison, and Chávez. It employs standard Western

instruments, but also includes "found" objects such as car parts, lead pipes, and rice bowls. The

piece can be broken into two recurring sections; the first involves the trading of melodic ideas

between the woodblocks/dragon mouths and six drums while the second exploits the exotic

sounds of the rice bowls and Japanese temple gongs. *Pulse* is written entirely in a 7/8 time

signature at a steady tempo (not specifically designated by Cowell).

John Cage contributed a large amount of music to the percussion repertory; his output

includes works that are still among the most frequently performed today. The *Three*

Constructions, composed between 1939 and 1941, are considered masterpieces for their formal

and timbral innovations. The *Three Constructions* employ Cage's idea of square root form, a

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[11] The string piano was the idea of American composer Henry Cowell in the 1920s. Cowell
wished for performers to play the strings on the inside of the piano using any and all parts of the
hand.
[12] The prepared piano allowed Cage to minimize the number of performers, instruments needed,
and space if there wasn't room for an actual percussion ensemble.

method of structuring music through a temporal patterning. *First Construction in Metal* (1939) is scored for six players including piano. Cage exploits the possibilities of metal instruments to the fullest extent by writing for six thunder sheets, graduated oxen bells, brake drums, anvils, temple gongs, assorted cymbals, muted gongs, and water gong. This work is based on sixteen sixteen-bar patterns and a nine-measure coda; each of the sixteen bars can be broken down into a palindromic grouping of 4-3-2-3-4 measures. Cage also employs the 4-3-2-3-4 structure to organize the work at the macrocosmic level. *Second Construction* for four players was composed a few months later and again is based on sixteen cycles of sixteen bars, but now the microcosmic and macrocosmic proportions are not identical (micro: 4-3-4-5; macro: 4-3-5-4).[13] *Second Construction* is the most conventional of the *Constructions* in terms of both notation and instrumentation. The *Third Construction*, composed in 1941 as an anniversary present to Cage's wife Xenia, is also scored for four players like its predecessor, but instead is built on a pattern of twenty-four cycles of twenty-four bars with no regular phrase order. Instead, each individual part contains its own phrase order; this structure consists of rotations of the same series as follows:

> Player 4: 8 2 4 5 3 2
>
> Player 1: 2 8 2 4 5 3
>
> Player 3: 3 2 8 2 4 5
>
> Player 2: 5 3 2 8 2 4

The result of this procedure eliminates the 'blockiness' and 'predictability' of textural changes found in the earlier works, as phrase boundaries are rarely aligned between players.[14] Each of the performers plays tom toms, five graduated tin cans, and claves. Some unusual

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[13] Christopher Shultis, "No Ear for Music," in *John Cage: Music, Philosophy, and Intention, 1933-1950* ed. David W. Patterson (New York: Routledge Publishing, 2002): 84-85.
[14] Shultis, 90.

instruments are required; the *teponaxtle* (Aztec log drum), lion and bass drum roar, and a conch shell with the top cut off (blown into similar to brass instruments with a buzzing of the lips). During the early 1940s, Cage added electronic components into some of his works such as the first three *Imaginary Landscapes* (1939-1942) and *Credo in US* (1942) for percussion quartet including piano. In *Credo,* Cage adds electric elements such as a radio, phonograph, and an electric buzzer. Cage also includes random/chance elements in this work through the usage of the radio, which is supposed to broadcast whatever is on air during the performance. This work, along with recently rediscovered and published *Dance Music for Elfrid Ide* (1940), is representative of the role dance played in the creation and performance of a large portion of Cage's output early in his compositional career. Other important works by John Cage include *Living Room Music* (1940), for objects one would encounter in a living room such as newspapers, magazines, doors, tables, books, and the floor, and *Amores* (1943) for percussion trio and piano. His early works from the 1930s are primarily timbre based, without instrument designations.

Three other composers from North America wrote important works for percussion ensemble that have remained in the standard repertoire: Lou Harrison, Carlos Chávez, and Alan Hovhaness. Lou Harrison wrote the largest body of percussion ensemble music of the three. Some of Harrison's works are: *Bomba* and *Fifth Simfony* (1939); *Canticle No. 1* and *Song of Quetzalcoatl* (1940); *Labrynth No. 3, Simfony No. 13,* and *Double Music* (co-written with John Cage) (1941); *Fugue, Canticle No. 3,* and *Suite for percussion* (1942). Harrison's works are noted for their use of melody, gamelan influence (including those written for a gamelan ensemble Harrison built, e.g. *Suite for Violin and American Gamelan* from 1973), and simplified

textures. Harrison's music employs traditional, Asian, and "found" instruments like the music of John Cage.

Mexican composer Carlos Chávez wrote two works for percussion ensemble and two works containing a heavy usage of percussion plus other wind instruments. The two works for percussion ensemble are the sextet *Toccata* (1942), written for John Cage and Lou Harrison's percussion group but not premiered until 1947 (due to its level of difficulty), and the sextet *Tambuco* (1965) written for William Kraft and the Los Angeles Percussion Ensemble. *Toccata* is a three movement work with faster outer movements employing primarily drums and timpani with frequent use of hemiola and a slower second movement that exploits the use of pitched percussion instruments such as the glockenspiel, chimes, and xylophone. *Tambuco* is also a three movement work but is much more complex and dense than the earlier *Toccata* and makes greater use of pitched keyboard percussion instruments like the vibraphone, celesta, and marimba. It is based on the idea of non-repetition, essentially a stream of conscious idea that helped it avoid compositional "isms." *Xochipilli, an Imaginary Aztec Music* is a three-movement work for percussion sextet and wind quartet written in the style of older highly contrapuntal music from the 16th century with a large group of indigenous Mexican musical instruments. The *Cantos de Mexico* (1933), scored for winds, brass, guitars, and five percussionists, pay homage to another Mexican composer, Silvestre Revueltas, and celebrate the Mexican Revolution.

Alan Hovhaness' *October Mountain* (1942) for percussion sextet includes extended passages for solo marimba while retaining eastern elements such as modal scales and an unmetered meditative style for many movements. Hovhaness wrote no other works for percussion ensemble but did compose *Fantasy on Japanese Woodprints, Op. 211* (1965) for solo xylophone (sometimes performed on marimba instead) and orchestra.

The marimba orchestra of the 1920s, '30s, and '40s was also an important force in creating a body of works for percussion ensemble. Whereas earlier composers tended to write more for unpitched percussion instruments, the touring marimba orchestras of Clair Omar Musser created a body of transcribed literature for keyboard ensemble. Clair Omar Musser was a composer, teacher, and marimba virtuoso who created a four-mallet marimba grip widely used until the 1980s. Musser created a 25 member all-female group in the late 1920s, a 100-piece group for the Century of Progress Exposition in Chicago in 1933, and the 100-member Imperial Marimba Symphony Orchestra made up of fifty men and fifty women. He put together an ensemble of 300 players for the Chicago Fair in 1950. The literature of this group consists of transcriptions and arrangements in five parts of popular works and classical masterpieces. Some of these include: *Sweet and Low/My Old Kentucky Home*, Mozkowski's *Spanish Dance*, Rosales' *Bolero,* Sibelius' *Finlandia,* Dvořák's Largo from the *New World Symphony,* Selections from Bizet's *Carmen,* Tchaikovsky's Andante from *Symphony No. 5,* Rimsky-Korsakov's *Flight of the Bumblebee,* Mozart's *Marriage of Figaro* Overture, the Pilgrim's Chorus from *Tannhäuser* by Wagner, and Smetana's *Dance of the Comedians.*

The creation of a university-level percussion program at the University of Illinois by Paul Price in 1950 renewed interest in writing for percussion ensemble after a hiatus during and after World War II. Michael Colgrass wrote a number of works for percussion ensemble during the 1950s. He was a freelance musician in New York City playing jazz drum set and orchestral percussion. *Three Brothers* (1951) is scored for nine players on standard unpitched percussion instruments such as bongos, maracas, snare drum, tom toms, cymbals, and timpani. It is a staple of the intermediate percussion ensemble literature. Other works by Colgrass include: *Percussion Music* (1953) for percussion quartet, *Chamber Music* (1954) for percussion quintet*,* and

Inventions on a Motive (1955) for percussion quintet. Aside from *Three Brothers,* Colgrass'

most frequently performed work is the *Fantasy-Variations* (1961) for a soloist playing eight

tuned drums accompanied by percussion sextet. Other important works from this period are

Henry Brant's *Symphony for Percussion* (1952), Maurice Ohana's *Études choréographiques*

(1955) for percussion quartet, and Robert Kelly's *Toccata* (1959) for marimba and percussion

ensemble.

The creation of the first professional percussion ensemble in 1962, the sextet Les

Percussions de Strasbourg, was a landmark event for the development of the percussion

ensemble. This group commissioned a new repertoire of percussion works from European

composers, such as Maurice Ohana's sextet version of *Études choréographiques* (1964)*,*

Miloslav Kabeláč's *Huit Inventions* (1965)*,* and Kazimierz Serocki's *Continuum* (1967). The

greater complexities of these scores helped facilitate the complexity of Iannis Xenakis'

Persephassa (1969)*. Persephassa* is a 'massive' work whose impact is both visceral and

dramatic. Its form is continuous and asymmetric with important silences that help delineate

different sections. Scored for six percussionists, each player has approximately the same type

(metal, skin, wood, and stone) and number of instruments. The performers are instructed to set-

up in a ring around the audience. This creates a stereo effect as accents and rhythmic gestures

are passed around to different players of the ensemble.[15]

The 1970s found the percussion ensemble being used in many ways. Steve Reich and

American minimalism, the chamber music of George Crumb, the creation of the percussion

ensemble NEXUS, and American composers Christopher Rouse and Charles Wuorinen

contributed works to the standard repertory of the percussion ensemble.

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[15] Jan Williams, "Iannis Xenakis' *Persephassa*: An Introduction," *Percussive Notes* 25, vol. 4 (Spring 1987): 9-11.

American composer/percussionist Steve Reich has written multiple works that remain in the standard repertory. Living in New York City, he is active composing and recently completed his *Mallet Quartet,* which premiered in 2009. Reich's masterpiece, *Drumming* (1971), is characteristic of his early works that use the concept of phasing, rhythmic construction and reduction, and/or using other instruments or voices to imitate the sound of percussion instruments. Much has been made of Reich's visit to Africa in 1970. He feels that the influence of African drumming was actually a confirmation of his own musical ideas.[16] *Drumming* contains only one rhythmic pattern for the whole piece, played in whole or in part by all performers. This pattern undergoes changes of phase position, pitch, and timbre.[17] *Clapping Music* (1972) and *Music for Pieces of Wood* (1973) both employ one or more rhythmic patterns that are subjected to changes of phase position while one player keeps the original pattern or a constant pulse. Neither of these works incorporates phasing, a compositional practice that was Reich used for the final time in *Drumming*. *Six Marimbas* (1986) is a rescoring of an earlier work, *Six Pianos* (1973). Since the piece does not require a developed piano technique, percussionists can play it. Also, the logistics of having six marimbas on stage proved less of a problem than having six pianos. *Six Marimbas* begins with three marimbas playing the same rhythmic pattern, but with different notes for each marimba. Two of the marimbas reconstruct the pattern, which is offset by two beats from the original. Once the full pattern is established (with one performer fading out), two marimbas draw out resultant melodic patterns created from

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[16] Steve Reich, *Drumming*, Steve Reich and Musicians, Nonesuch CD 9 79170-2, 1987.
[17] Ibid.

the two overlapping patterns. The work is in three continuous parts. The first is in D-flat major, the second in E-flat Dorian, and the third in B-flat minor.[18]

The 1970s produced the famous percussion quintet, NEXUS, formed by Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger, and John Wyre at the Eastman School of Music in Rochester, New York. The group's goal was to improvise collaboratively, creating their own brand of music. Eventually, the group turned to other types of music while still keeping improvisation as part of the group's identity. They are partially responsible for the resurgence of ragtime xylophone music, along with the Eastman Marimba Band (who produced a record of rags by Red Norvo and Harry Breuer) and similar groups that were in existence at other universities in the United States. NEXUS, specifically Bob Becker and Bill Cahn, made arrangements of a large number of George Hamilton Green's rags for xylophone and piano for solo xylophone, marimba quartet (four players, two marimbas), and improvised percussion/drum set. Ragtime is a style of dance from the 1910s and 1920s that is known for its syncopated rhythms (ragged rhythms, hence the term "rag"), and the xylophone became a perfect medium for this type of music because it was an easily recorded instrument, with frequencies that could be picked up clearly by the recording technology available in the 1920s and 30s. Some of the rags are: *Triplets, Log Cabin Blues, Jovial Jasper, Rainbow Ripples, Frivolity, Valse Brilliante, Charleston Capers, The Ragtime Robin, Cross Corners, Spanish Waltz, Stop Time, Fluffy Ruffles,* and *Chromatic Fox Trot.* Other important xylophonists were Harry Breuer, who published two collections of his rags, Sammy Herman (the xylophonist for NBC studios from 1928-1966), and Red Norvo, who created one of the most harmonically advanced rags, *The Dance of the Octopus.*

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[18] Steve Reich, *Sextet/Six Marimbas,* Steve Reich and Musicians, Nonesuch CD 9 79138-2, 1986.

NEXUS has commissioned works for percussion quintet from established composers. Among those written for them are: *Percussion Sonata No. 2 'Woodstock'* (1997) by Peter Schickele, *One Last Bar, then Joe Can Sing* (1994) by Gavin Bryars, *Rune* (1988) by James Tenney, and *Four Rituals* (2003) by Christos Hatzis. Each of the original members of the group, Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger, and John Wyre, have contributed works to the standard percussion ensemble repertoire. Works composed by the members of the group include: *Lullaby for Esmé* (1997) by Robin Engelman, *The Invisible Proverb* (2002) by Russell Hartenberger, *Marubatoo* (1988) by John Wyre, *In Ancient Temple Gardens* (1976) by William Cahn, and *Away Without Leave* (2002) by Bob Becker.

American Christopher Rouse produced two of the most frequently performed small percussion ensembles; *Ku-ka-ilumoku* (1972), a quartet based on Hawaiian mythology, and *Ogoun Badagris* (1976) for percussion quintet based on Haitian voodoo ritual. Both works are scored for unpitched percussion instruments and drums. In *Ku-ka-ilumoku,* Rouse creates melodies through the use of pitched boo bams, log drums, and timpani accompanied by motoric ostinatos. *Bonham* (1988), for eight percussionists, is based on Led Zeppelin drummer John Bonham's drum pattern from *When the Levee Breaks.* Charles Wuorinen also contributed major works for percussion ensemble, including *Ringing Changes* (1970) and *Percussion Symphony* (1976) for 12 and 24 players respectively. At the end of the decade, Iannis Xenakis composed his second work for percussion ensemble, *Pléiades* (1979), based on astronomy and ancient myth.

American composer George Crumb is well known for use of percussion in his chamber music. Crumb has never written for solo percussion or even percussion ensemble, but his music heavily employs the coloristic possibilities of percussion instruments. His four books of

Madrigals (composed in 1965 and 1969) all involve one percussionist and exploit the use of

percussive colors to enhance the text (like the madrigals of the 16th century). One example of his

text painting occurs in the second movement of *Madrigals, Book III* 'I want to sleep the sleep of

apples, to learn a lament that will cleanse me of earth' through the use of a long sustained note

on the vibraphone. Another occurs in the fourth book of *Madrigals* in the second movement

'Through my hands' violet shadow, your body was an archangel, cold'. On the word 'cold' (the

Spanish word 'frio'), Crumb uses the sound of the glass wind chimes, which he describes as "the

coldest sound one can imagine."[19] In his compositions that use the poetry of Federico Lorca like

the *Madrigals, Songs, Drones, and Refrains of Death* (1968), and *Ancient Voices of Children*

(1970), Crumb believes that percussion widens the boundaries of text accompaniment.

Percussion enlarges the sound spectrum, creates more vivid imagery, and has poetic sounds that

fit the text appropriately. In the *Songs, Drones, and Refrains of Death,* a single clave stroke

expresses the image of a cutting knife. Crumb believes that many percussion sounds have fixed

meanings and associations, such as the sound of sleigh bells to symbolize death.[20]

 Usage of percussion to punctuate the text is just one of the roles percussion has in his

works. Another is using percussion to create a backdrop (similar to Varèse in *Ionisation)*, used

to great effect in his six recent *Appalachian Song Books* (2001-2008) scored for percussion

quartet, piano, and voice where the percussion acts both as a tapestry of sound for the voice and

as punctuation for the texts of Appalachian folk songs. *Music for a Summer Evening*

(*Makrokosmos III)* (1974), for two amplified pianos and two percussionists, was inspired by Béla

Bartók's *Sonata for Two Pianos and Percussion* (1937). The work lasts approximately forty

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[19] Christopher Deviney, "An Interview with George Crumb," *Percussive Notes* 28, no. 4
(Summer 1990): 63-64.
[20] Ibid., 63.

minutes and contains five movements. The three larger movements have quotations of poetry attached to them while the two shorter movements act as intermezzi. 'Wanderer-Fantasy,' the second movement, is scored for the two pianos mostly alone, with interjections from the two percussionists on slide whistles. The fourth movement 'Myth' is scored for percussion alone with the pianists also playing percussion instruments. Crumb uses an extensive number of percussion instruments including vibraphone, xylophone, glockenspiel, chimes, crotales, bell tree, claves, maracas, sleigh bells, wood blocks, temple blocks, cymbals, multiple tam-tams, several types of drums. Exotic and/or unusual instruments are used for their special timbral characteristics like the slide whistles, Tibetan prayer stones, a jug, a thundersheet, and a quijada (the jawbone of an ass that is struck on the players leg and causes the loosened teeth to rattle). Other ethereal sounds are created by using bass bows on cymbals, gongs, crotales, and vibraphone.[21] These varied timbres are combined with the sounds created by the amplified pianos to create a work of great power and beauty.

The 1980s produced a number of works that have entered the standard repertory. Percussionist-composer Tom Gauger of the Boston Symphony wrote *Portico* (1983) for large percussion ensemble (his work from 1974, *Gainsborough,* is a staple of smaller percussion ensembles). The success of his previous two works helped spawn the creation of another large percussion ensemble, *Past Midnight* (1991). *Rain Tree* (1983), for a trio of keyboard percussion instruments including marimba, vibraphone, and crotales, by Toru Takemitsu is one of the most challenging works in the repertory. Japanese composer Minoru Miki wrote *Marimba Spiritual* (1984), for solo marimba and percussion trio, as a requiem/memorial for those that died of famine in Africa in the early '80s. It has been performed thousands of times in all types of

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[21] George Crumb, Liner notes from *Ancient Voices of Children/Makrokosmos III*, Nonesuch CD 9 79149-2.

venues by marimba players such as Keiko Abe and Dame Evelyn Glennie, a duo version created

by the Safri Duo, and for audiences all over the world as part of the Broadway show *Blast!*.[22] It

influenced a large number of compositions for solo marimba and percussion ensemble

accompaniment like *Shadow Chasers* (1992*)* and *Timeless* (1996) by Michael Burritt, *Coyote*

Dreams (1997) by Michael Udow, and *Off-Axis* by Lynn Glassock, to name a few.

The marimba quartet is an important medium for percussion ensemble as many programs

own more than two marimbas. Daniel Levitan's *Marimba Quartet* (1986), composed for the

Manhattan Marimba Quartet, helped establish the marimba quartet as a popular small ensemble

and helped facilitate other quartets such as Lukas Ligeti's *Pattern Transformation* (1988),

Rüdiger Pawassar's *Sculpture in Wood* (1995), Michael Burritt's *Marimba Quartet* (2002), and

Christopher Deane's *Vespertine Formations* (2004) which exploits the sound of birds through

imitation and brush mallets created by the performers to simulate the sound of wings.

During the mid 1980s and early 1990s, works for large percussion ensemble (8-12

players) were written on a more frequent basis. This is probably due to the increasing number of

percussion students in American colleges and universities and a need for music that allows more

players to be involved. Also, the sheer number of sounds and timbres afforded to larger

percussion ensembles was attractive to composers, especially those composers that were

associated with composition for wind ensembles and had experience writing for percussion.

David Gillingham composed a number of pieces for large percussion ensembles (*Stained Glass*

(1990)*, Paschal Dances* (1986)*, Concerto for Percussion Ensemble* (1999)*, Concerto for Piano*

and Percussion (2002*),* et al.) along with smaller ensembles for intermediate players (*Sacrificial*

Rite and *Normandy Beach: 1944* from 1993 and 1994 respectively*).* David Maslanka also

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[22] Brian Zator, "TIME for (more than) Marimba Spiritual," *Percussive Notes* 44, no. 5 (October 2006): 66.

composed four large works for percussion ensemble including the tonal keyboard work *Crown of Thorns* (1991)*, Arcadia II: Concerto for Marimba and Percussion Ensemble* (1982)*, Montana Music* (1992)*,* and *Hohner* (2001) as a tribute to Robert Hohner, the former percussion teacher at Central Michigan University. Richard Gipson and the University of Oklahoma started a commissioning project for large percussion ensemble works (and published by the Oklahoma University Percussion Press) such as Michael Hennagin's *Duo Chopinesque* (1986) and *The Phantom Dances* (1990), Blake Wilkins' *Twilight Offering Music* (1985) and *Compendium* (1994), and Raymond Helble's *Concertare* (2002). As the percussion programs grew and became increasingly talented (with players attaining a higher level of training from an earlier age), composers responded with large works increasing the technical and musical difficulty such as Helble's *Passacaglia* and *Diabolic Variations* (1985), Eric Ewazen's *The Palace of Nine Perfections* (2000) and *Symphony for Percussion* (2008), and Rob Smith's *Surge* (2007) and *Sprint* (2007).

Composer-percussionists have created works specifically for their percussion programs and many of these have entered the standard repertoire. Mark Ford's works *Head Talk* (1988) and *Stubernic* (1986), Michael Burritt's *The Doomsday Machine* (1998), and Brett William Dietz's *Dreamcatchers* (1995), *Sharpened Stick* (1999), and *Masvikiro* (2001) have quickly been established in the standard repertoire due to their accessibility, performance art (including theatrics or other visual aspects by the performers), and energy. These works, though written for collegiate, graduate, and professional ensembles, are frequently programmed for high school musicians.

Popular music is also influencing music for percussion ensemble. The music of David Hollinden, *The Whole Toy Laid Down* (1988) and *Release* (1995), reflects his experiences as a

rock musician while Bruce Hamilton's music, like *Raptures of Undream* (1998) and *Stamino-sosti* (2007-08), incorporates many types of music such as rock, jazz, and marching percussion. Christopher Rouse's *Bonham,* mentioned earlier, also falls into this category.

As the number of percussionists in colleges and universities has expanded, so have the number of professional players forming small percussion ensembles. These smaller groups have encouraged the creation of works appropriate for professional performance. The Percussion Group Cincinnati, Kroumata, Amadinda, NEXUS, and Ethos Percussion Groups are responsible for a repertoire of trios, quartets, quintets, and sextets. A few examples are the works of Bob Becker inspired by Indian classical music in the early '90s (*Palta* (1981), *Mudra* (1990), *Noodrem* (1992)*, Turning Point* (1993)*,* et al.), István Márta's *Doll's House Story* (1985) and László Sáry's works (*Pebble Playing in a Pot* (1976)*, Omphale's Spinningwheele* (1985), and *Sunflower* (1989) for four, two, and three marimbas, respectively) created for Hungarian percussion group Amadinda, and *The Persistence of Past Chemistries* (1998) by Charles Griffin and Michael Daughterty's *Used Car Salesmen* (2000) created for the Ethos Percussion Group.

With the resources and technology available for anyone to publish music from their home or to offer music via the Internet, even more literature for percussion ensemble has become available. Companies such as Tap Space Productions and Drop Six specialize in works written for marching percussion ensemble due to the popularity of marching percussion organizations such as Winter Guard International and Drum Corps International. These companies actively promote the creation of concert percussion ensembles for larger ensembles. Row-Loff Productions encourages the creation of percussion music suitable for middle and high school musicians (much of the music is lighter in nature), and now they are publishing music for steel drum ensembles to fulfill the growing need for original music for that medium.

As much as Stravinsky helped pave the way for percussion in the United States and

Europe in the early twentieth century, Percy Grainger helped pave the way for percussion in

Australia. He created new instruments and his orchestral/chamber works include important parts

for percussion (especially keyboard percussion). He was one of the first composers to write parts

for marimba (in addition to the other standard keyboard percussion instruments like the

xylophone and glockenspiel).

An important moment for Australian percussion ensemble came in 1974 with the creation

of the percussion group Synergy (originally the Sydney Percussion Ensemble). Though there

was activity prior to 1974, much of it was limited to pockets around the country, including John

Seal's Australian Percussion Ensemble.[23] Synergy holds the distinction of being Australia's

longest established contemporary music group. They have been commissioning works by

composers from Australia (like internationally renowned composers Peter Sculthorpe, Ross

Edwards, and Nigel Westlake) and the rest of the world, performing these new works along with

standards from the percussion ensemble repertory. The group also commissions and performs

works composed by its members. Important members of the group have included Michael

Askill, Richard Miller, Rebecca Lagos, Colin Piper, and Ian Cleworth, all having performed as

members of the Sydney Symphony Orchestra.[24] Cleworth also leads the Sydney-based Japanese

performance group TaikOz, performing works by Australian and international composers and

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[23] Peter Neville, "Percussion Music," Australian Music Centre,
http://www.australianmusiccentre.com.au/ish/percussion-music (accessed April 2, 2010).
[24] Synergy, Liner notes from *Anthology of Australian Music on Disc, Vol. 2: Synergy*, Canberra
School of Music CSM: 2, 1995.

promoting the performance of works by contemporary Japanese composers like Maki Ishii.[25]

Synergy has been the recipient of many national awards for its contribution and performance of

Australian music. The core members of Synergy Percussion are Timothy Constable (artistic

director), Alison Pratt, and Bree Van Reyk.[26] Synergy Percussion has recorded or been featured

on a number of recordings since 1990.

The Nova Ensemble from Western Australia is a contemporary music ensemble

specializing in the performance of serious contemporary music. The group was created in 1983

by composer/percussionist David Pye and focused on music for percussion quartet. The group

varies from two to ten performers, expanding to include other instrumentalists when necessary.

The Nova Ensemble's range of activities includes composition, commissioning, performance in

Australia, international touring, and recording original Australian music. The group's recording

Mizu to kori (VAST021-22) features works for percussion ensemble. [27]

Ryszard Pusz's percussion group Adelaide Percussions from southern Australia was

responsible for commissioning a number of percussion ensemble works from Australian

composers in the 1980s. Many of the works for the group include the tubophone, an instrument

of pitched metal tubes. Little information about this group is found online or in publications.

Speak Percussion, based in Melbourne, focuses on new music for percussion ensemble by

Australian composers. The group was formed in 2000 and is led by artistic director Eugene

Ughetti and core member Peter Neville. Speak Percussion performs in a wide variety of venues

and contexts ranging from music festivals to experimental hybrid-arts events. The group has

commissioned and premiered works by Australian composers such as Anthony Pateras, Chris

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[25] TaikOz, "Profile," TaikOz, http://taikoz.com/TaikOz/profile.aspx (accessed April 3, 2010).
[26] Synergy Percussion, "Profile," Synergy Percussion,
http://synergypercussion.com/synergy/profile.aspx (accessed April 3, 2010).
[27] The Nova Ensemble, Liner notes from *Mizu to kori*, Vox Australis 021-22, 1995.

Dench, Brendan Colbert, Warren Burt, et al. Speak Percussion is also active performing works by important international composers like American Elliot Carter's percussion sextet *Tintinnabulation*.[28]

Neville Talbot's Tetrafide Percussion, based in Perth, has been performing for fourteen years. The group has collaborated with world-renowned composers and regularly commissions works from young Australian composers. Their music crosses many genres including world, folk, classical, electronic, and urban music. The group has recorded one compact disc available from Rhythmscape.[29]

Tertiary institutions (colleges and universities) also have active percussion ensemble programs. Many leading Australian percussionists are attached to these school programs including Daryl Pratt, Peter Neville, Vanessa Tomlinson, Gary France, and Gary Wain.[30]

Summary

Music for percussion ensemble is still less than one hundred years old. The genre had early precursors with Stravinsky, Walton, and Milhaud and was embraced by composers such as John Cage, Lou Harrison, and Henry Cowell. Percussion instruments provided composers with many new possibilities and inspired works for the medium. College and university percussion programs helped foster the percussion ensemble by creating a greater demand for original percussion music. The creation of professional percussion ensembles also fostered a demand for new professional level music. Percussion music was embraced by the avant-grade of the 1950s and '60s, inspiring works for solo percussion and ensembles. Minimalism and ragtime were two

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[28] Speak Percussion, "About," Speak Percussion, http://www.speakpercussion.com/index.php (accessed April 2, 2010).
[29] Tetrafide Percussion, "Home," Tetrafide Percussion, http://www.tetrafide.com (accessed April 3, 2010).
[30] Neville, "Percussion Music."

important musical genres for percussion ensemble in the 1970s, and the '80s, '90s, and turn of the century saw important works written by established composers. Also, new publishing companies made more music for percussion ensemble available to teachers and performers, and the amount of published music increased exponentially.

Similar to Stravinsky, Australian composer Percy Grainger expanded the role of percussion in his music for large ensembles. Percussion music in Australia began around the 1970s. Synergy Percussion, the oldest new music ensemble on the continent, commissioned much of Australia's percussion ensemble music through grants and commissioning projects. Other ensembles such as the Nova Ensemble, Speak Percussion, and Tetrafide Percussion have emerged as proponents of new percussion ensemble music, creating their own repertoire of original works. Conservatoriums and institutions of higher learning with established percussion teachers are also beginning to commission new works for percussion ensembles.

CHAPTER 3

ANNOTATED BIBLIOGRAPHY OF AUSTRALIAN PERCUSSION ENSEMBLE WORKS

Askill, Michael (b. 1948)

Lemurian Dances

Date of Composition: 1990
Publisher: Celestial Harmonies (facsimile)
Number of Players: 4
Instrumentation:

> Percussion 1: Marimba (4.3 oct.), 2 large wood blocks, 2 Peking opera gongs
> Percussion 2: Vibraphone, Philippine gong (w/ boss), large bass drum, quijada
> Percussion 3: Large timpano, 5 large wood blocks, mounted quijada, 5 tin cans (or muted gongs), 3 temple bowls
> Percussion 4: 3 congas, 3 Japanese drums, kick drum, suspended cymbal inverted on timpano, 2 bamboo devil chasers

Duration: approx. 10:30
Level of Difficulty: Advanced/Professional
Recording: Michael Askill*, Australian Percussion, Vol. 1*, Celestial Harmonies 13085-2, 1991.
         Synergy, *Synergy Percussion*, Vox Australis VAST 001, 1990.

Lemurian Dances is based on the legend of a sunken continent that may have once

included eastern Australia. The instrumentation is reflective of the many cultures of Asia and

Austral-Asia.[31] *Lemurian Dances* opens with one of the main thematic ideas of the piece played

by the vibraphone accompanied by a quarter note pedal tone in the marimba. This melodic idea

is highly syncopated and features no repetition. The marimba and vibraphone switch roles at

rehearsal A and the timpano enters with a rhythmic pedal tone.

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[31] Michael Askill, Liner notes from *Australian Percussion, Vol. 1,* Celestial Harmonies CD
13085-2, 1991.

Section two of the piece features repetitions of two measure segments with variations (minimalist in nature) that slowly build in volume. Player 4 requires rhythmic coordination between the hands and feet in order to play the kick drum and devil chasers. The large timpano part features a great deal of pedaling and requires a wide range. Section three begins at rehearsal E with an ostinato played by the Philippine gong that includes open and muted notes. Minimalist in texture, instruments typically enter at rehearsal letters. The marimba part demands a well thought-out set up since the marimba must be played along with the other percussion instruments listed above (four mallets are necessary). This section builds through repetitions to a solo played on tin cans with many leaps and polyrhythms (e.g. 7:3, 10:3). Section four is performed with electronic accompaniment. A CD of this two and a half minute track is included with purchase of the music. This section is very free and lacks the steady rhythm and tempo of the rest of the piece. This section can be difficult to coordinate because the tempo is not metronomic and the performer must rely on aural cues from the electronic track. Rehearsal R introduces a new melodic idea in the marimba part accompanied by wood blocks (played unison with marimba accents) followed by a return of material from section two. Rehearsal V marks a recapitulation with the return of the opening melodic idea played in unison by the marimba and vibraphone accompanied by the timpano and kick drum. A new melodic idea at rehearsal X in the vibraphone is combined with the marimba idea from R. The work ends with all four players in unison with a massive crescendo culminating with a forceful final note.

This piece is suitable for an advanced college/professional ensemble. Individual parts are uniquely difficult in regards to set-up and execution. Some of the instruments are exotic, but they are readily available or able to be substituted by a similar instrument. A high level of ensemble coordination and communication are necessary.

Atherton, Michael (b. 1950)

Nderua

Date of Composition: 1990
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: 8 PVC stamping tubes producing eight different pitches
Duration: Depends on the performance
Level of Difficulty: Intermediate
Recording: None

"Nderua" are bamboo tubes played in Fiji by the local musicians. Each tube has one capped end and one open end. Each tube is approximately 10 cm in diameter. The pitches written in the score approximate the pitches used in the first performance but any series of pitches (microtonal or tempered) can be used as long as eight distinct pitches are heard. The composer indicates substitute instruments such as gongs, pieces of wood, or other metal instruments such as brake drums.[32] Performance length can be variable depending on whether or not the musicians perform solos while the others play ostinatos. If no solos are played, then the piece is built on layering a different ostinato in each part. The smallest rhythmic subdivision in this piece is the sixteenth note. Depending upon the tempo taken, the level of difficulty varies.

Nderua is appropriate for an intermediate level ensemble. The level of difficulty can be adjusted based on the length/number of solos. This piece is very visual due to the physical act of playing the instruments and would be accessible to all audiences. PVC pipes are typically available in the plumbing section of hardware stores.

Benfall, Stephen (b. 1957)

Rough Cut

Date of Composition: 1992
Publisher: Australian Music Centre

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[32] Michael Atherton, *Nderua* (Sydney: Australian Music Centre, 1990).

Number of Players: 4
Instrumentation:

> Player 1: Marimba (4.3 octave), glockenspiel, metal wind chimes
> Player 2: Tam tam (large), 2 wood blocks, brake drum, claves, small triangle, 3
> suspended "antique" cymbals, large rattley pod-bean thing
> Player 3: 3 suspended cymbals, bamboo chimes, 3 cowbells, large timpano, 2
> aluminum bowls, 3 tom toms, large wood block
> Player 4: 2 sizzle cymbals, 2 suspended cymbals, maraca, metal wind chimes, 2
> gongs, guiro, bass drum, rain-maker, small thin-gauge gong that goes
> "paaanggg…"

Duration: approx. 19 minutes
Level of Difficulty: Advanced
Recording: Nova Ensemble, *Mizu to kori,* Vox Australis VAST 021-2, 1995.

This work primarily features the marimba of player 1 accompanied by the unpitched

percussion of the other three players. Specific instructions about set-up and the performers'

wardrobe are included in the composer notes. Initially, there is no time signature and each player

enters independently but relative to the others. The composer gives tempo indications to be

followed by player 1 while the others place their parts in relation to the marimba. The marimba

part requires four mallets and its pitch material is atonal (featuring the tritone and minor second).

Each of the unpitched percussion players must move around their set-up frequently; this allows

for many combinations of interesting timbres. At two points in the piece, all players must

synchronize their parts in strict tempo. These sections require a high level of coordination within

the ensemble, as the parts tend to be syncopated and/or polyrhythmic. One of these sections

occurs towards the end of the work followed by a final section of more freely played parts.

Rough Cut is appropriate for an advanced college/university or graduate percussion

ensemble. A marimba specialist should find the solo part challenging.   The other performers

must listen and coordinate their parts with the solo marimba. The individual percussion players

should not find their parts to be technically demanding, but lining up the parts in the

synchronized sections will take rehearsal time.

Bright, Colin (b. 1949)

The Butcher's Apron

Date of Composition: 1991
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: *Tappan* (Bulgarian rope drum), bongos, whistle, snare drum, cymbal
> Player 2: *Changgu* (Korean double headed drum w/ hour-glass shape), Indian bell,
>   log drum, 4 Japanese taiko drums
> Player 3: Korean side drum (conga-like resonance), wood block, kalimba, *ching* (low
>   Korean gong), Hawaiian hand drum, whistle, bass drum, tenor drum
> Player 4: 2 cowbells, cabasa, tabla, clapping sticks, small Hawaiian hand drum, small
>   Korean gong, steel drum, snare drum, cymbal

Duration: approx. 11 minutes
Level of Difficulty: Advanced
Recording: None

The term 'Butcher's Apron' is used by Australians to describe the British flag as a

commentary on British colonialism (from the point of view of the affected cultures). The

composer provides a brief program in the score. Essentially, the music takes the audience

around the world through different instruments of different cultures. Representing the

Imperialist powers are the militaristic sounds of the snare drums.[33]

The music begins with an improvised solo from the tappan accompanied by improvised

parts from the other three players. In the composer notes, the composer states that the

improvisations should last one to two minutes or even longer. The following transitional section

contains some call and response initially led by the tappan with the cowbells adding another

rhythmic layer. The rhythmic overlapping becomes increasingly complex, i.e. triplets

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[33] Colin Bright, *The Butcher's Apron* (Sydney: Australian Music Centre, 1991).

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overlapped with a septuplet and nontuplet. The kalimba takes over the main voice in the next

section with an improvisation on random pitches. Another transitional section, this time

employing mixed meter, leads to an improvised solo on the log drums. The next improvised solo

is taken by the small Korean gong accompanied by rhythms that are similar to the beginning of

the piece. Militaristic snare drums enter at measure 189. They interact and try to subjugate

(dynamically) the ethnic instruments. Finally giving way to a written solo for the taiko drums,

the snare drums are quiet for a short period of time. Eventually, they reenter and interact with

the ethnic instruments again. Insistent fortissimo sextuplets on the snare drums signal the

coming end. The piece ends abruptly and loudly.

This work is suitable for an advanced college or professional ensemble. The

instrumentation may be a deterrent, as many of the instruments are expensive or difficult to

attain. Experienced players will find freedom to develop musical ideas in the extended

improvised solos. The usage of unusual mixed meters and the combined polyrhythms created by

the ensemble require an excellent sense of time and advanced rhythmic skills.

Percussion Quartet

Five movements:

I.	Eighth note = 120
II.	Eighth note = c.162
III.	Eighth note = 60 (or slower)
IV.	Eighth note = c.96
V.	Eighth note = 60

Date of Composition: 1980
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Boo bams (8 pitches), 3 triangles, suspended cymbal, 3 wood blocks,
>   Australian aboriginal clapping sticks, medium bass drum, tenor drum,
>   marimba (4.3 octave), tuned cowbells (almglocken), 12 tuned gongs

Player 2: Australian aboriginal clapping sticks, 3 triangles, tubular bells, 5 temple blocks, xylophone, sizzle cymbal, kalimba, button gongs (one octave), 2 bass drums (medium and large)

Player 3: 3 metal bars, wood chimes, 5 temple blocks, suspended cymbal, Australian aboriginal clapping sticks, 3 tom toms, vibraphone, tam tam, triangle, steel drum, crotales (2 octaves), tuned cowbells, button gongs (one octave)

Player 4: 2 timpani, 2 suspended cymbals, tam tam, bongos, 2 congas, vibraslap, Latin Percussion ice bell, Chinese cymbal, tuned cowbells, water gong, 4 pitched gongs (low F, A-flat, B-flat, C)

Duration: 25 minutes
Difficulty: Advanced/Professional
Recording: None
Other: Commissioned by Synergy Percussion

The first movement of Colin Bright's *Percussion Quartet* begins with a short boo bam cadenza. The boo bams and chimes carry the melodic material in this movement, sometimes doubled with the melodic contour played on temple blocks. Groupings of four, five, seven, eight, and nine sixteenth notes are commonly employed. Short interludes of unpitched percussion instruments connect melodic sections together. While more sparse at the beginning of the movement, the activity and dynamics build to a noisy unison conclusion.

Movement II features a minimalist style with much repetition of short rhythms and harmonic stasis. The marimba, xylophone, and timpani accompany the melody played on the vibraphone. This movement is centered around the pitch A and conflicts are created with the use of B-flats. An incessant eighth note texture predominates with some added sixteenth notes to create rhythmic variety. A final open fifth on A and E finishes the movement, and the performers are asked to allow the notes to ring until the beginning of the next movement.

The sparseness of movement III contrasts the motoric nature of the second movement. This movement features the tuned cowbells of players three and four. There is no regular melody, but there are melodic gestures in the form of quasi-improvised flourishes of fast notes.

The pointilistic soft sounds of tuned gongs and the low rumble of bass drums provide a drone over which the cowbells play.

Movement IV is scored for unpitched percussion instruments primarily played with the hands or fingers. Periodically, the composer calls for the performers to improvise at certain rhythmic densities that he lists in the program notes for the score (densities 1-3, with density 1 containing the least concentrated number of notes and density 3 containing the most). Rhythmic activity occurs typically at the eighth note with some exceptions. The movement calls for a lot of rhythmic interplay within the ensemble.

The last movement combines elements/ideas of the previous movements such as short cadenzas, irregular groupings of eighth notes, and quick melodic flourishes. About two-thirds through the movement, the peak of rhythmic activity is reached. From this point, the piece slowly and quietly winds down.

Colin Bright's *Percussion Quartet* would be suitable for any advanced college/university percussion ensemble. The piece is large scale in conception, but is easy to follow and understand. The main inhibiting factor for programming this work is the instrumentation. The number of tuned cowbells, tuned gongs, and boo bams could prove too costly to purchase (if a search will even yield boo bams). It is apparent that Bright wrote this work for instruments that Synergy Percussion had regular access to or owned, but in doing so limited the number of performances that could take place around the rest of the world.

Tulpi-stick Talk

Date of Composition: 1984
Publisher: Australian Music Centre
Number of Players: 4

Instrumentation:

        Player 1: Marimba (4.3 octave)
        Player 2: 3 wood-headed tom toms, high temple block, ice bell, crash cymbal, small
                    triangle, water gong
        Player 3: 3 wooden slit drums (log drums), high temple block, small gong
        Player 4: 3 large temple blocks, crotale (struck w/ crotale), Chinese cymbal, finger
                    cymbals, water gong

Duration: 14:20
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy Percussion

The composer states that 'tulpi' is the aboriginal word for 'stick talk,' the tapping out of

messages. Rhythm and pitch are derived from aboriginal music; specifically the use of triplets,

additive rhythmic phrases, and rhythmic independence. Rhythm is the most important aspect of

this work. The pitch materials consist of descending phrases and repetition. Use of the Japanese

hirajoshi scale (E, F, A, B, C) is prominent but is expanded for the marimba solo.[34]

The piece begins with an introduction by unpitched percussion instruments playing

groups of two, three, four, or five eighth notes (what the composer describes as triplets appear to

be groupings of three equal eighth notes).   A brief cadenza on marimba that is similar

rhythmically to the percussion parts earlier concludes the introduction. A tempo change to

quarter note = 120 finds the full ensemble playing together. The marimba part contains mostly

descending lines. Both staves of the marimba part are written in treble clef; this is probably to

separate the right and left hands, but makes reading the part more difficult. The accompaniment

parts now feature triplets and duple eighth notes. Another cadenza by the marimba, but with

expanded pitches is followed by a section with the marimba playing repeated double lateral

strokes utilizing a 1-2-4-3 sticking (a four-mallet technique where one wrist motion creates two

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[34] Colin Bright, *Tulpi-stick Talk* (Sydney: Australian Music Centre, 1984).

pitches in quick succession) is marked 'Rubato, with expression' accompanied by improvised water gong parts. The marimba writing features a great deal of quick interval changes from large to small. The following section marks a return to material from the opening of the piece but adds a four-mallet double vertical marimba part to the texture. Texturally, this section is mostly homorhythmic. As this section develops, a greater number of sixteenths are used creating rhythmic energy as the piece draws to a close. The marimba part is visually disjunct, splitting the hands between staves. It is less idiomatically written than the earlier parts. It ends with all parts playing in rhythmic unison.

This work is appropriate for an advanced college or professional percussion ensemble. The unpitched percussion parts are less difficult than the solo marimba part. An advanced four-mallet player is necessary. There is a lot of interplay within the ensemble during the rhythmic sections and good listening skills are necessary for the parts that are improvised.

Brophy, Gerard (b. 1953)

Glint

Date of Composition: 1992
Publisher: Australian Music Centre
Number of Players: 6
Instrumentation: 2 glockenspiels, 2 vibraphones, crotales, gongs
Duration: approx. 3 minutes
Level of Difficulty: Advanced
Recording: None
Other: Written for Percussion Group The Hague

Glint is a short work for percussion sextet scored for all metallic instruments. The first section, marked at quarter note = 88, is characterized by traded syncopated rhythms between the larger keyboard instruments. Many of the principal notes are embellished by a single grace that remains on one pitch through the measure. The end of the short phrase is punctuated by a downward series of grace notes. The second short phrase adds the thirty-second note subdivision

and the timbre of the crotales. A short solo for tuned gongs finishes the phrase and leads back to

material similar to the opening. This idea is repeated two times and is augmented through

repetition of motives (not necessarily at the same pitch level). Nearing the tempo change at

measure 33, both glockenspiels and vibraphones are playing syncopated rhythms embellished by

grace notes essentially in unison (the glockenspiels have a tendency to omit some notes but they

always play in rhythmic unison with the vibraphones).

At the tempo change (now marked as quarter note = 100), the previous ideas played by

keyboard instruments are now combined with the tuned gongs. The rhythmic activity that

increased leading to the tempo change remains, but now features less ornamental notes (most

likely due to the increase in tempo). At the end of each phrase, a fortissimo unison rhythm by

the five keyboard instruments recurs with each subsequent statement shorter than the last. A

short phrase of punctuated rolls leads to a crescendo on the tuned gongs leading to a new tempo

(quarter note = 120). All instruments play fortissimo in rhythmic unison (the same rhythm used

earlier) and end with a rising flourish of sixteenth notes. The score is marked laissez vibrate.

Glint is suitable for an advanced college percussion ensemble. It might fit onto a

program as a kind of overture due to its brilliant and sparkling timbres. It appears to be playable

by two mallets, but an easier execution of the grace notes might be achieved by using four. The

tuned gongs might provide a problem for some ensembles as the larger lower pitched gongs can

be expensive.

Songo

Date of Composition: 2002
Publisher: Australian Music Centre
Number of Players: 5
Instrumentation: Bongos, conga/clave, 5 congas (2 players), timbales
Duration: 4 minutes
Level of Difficulty: Intermediate/Advanced

Recording: None

The *songo* is a type of music originating from Cuba that combines elements of *rumba*, *son Cubano*, and other contemporary genres such as jazz or funk. Brophy's *Songo* is scored entirely for Afro-Cuban instruments. Unfortunately, there is no notation key or composer notes in the front of the score. The key can be inferred from other works from these instruments. The notations are as follows: M = mute, N = normal, O = open tone, S = slap, B = bass tone, T = toe (fingers), and P = palm. Tempo is maintained at half note = 120 beats per minute for the duration of the work.

The piece essentially can be divided into two sections, A and B. Section A contains a four-measure head motive scored for all five players. Between statements of the head motive are eight-measure phrases built on repetitions of two measures. Each eight-measure phrase changes in terms of instrumentation. The section concludes with an improvised solo on timbales followed by a final statement of the head motive. At rehearsal 10, the texture and accompanying rhythms change. Eight measures featuring a rhythmic motive played on bongos separates improvised solos from the other performers except the timbales. At rehearsal 17, a new four-measure phrase is introduced featuring a hemiola. Until rehearsal 25, improvised solos from the other instrumentalists occur between recurrences of the four-measure phrase. The piece concludes with syncopated rhythms in unison that build to the final measure.

This piece is suitable for an advanced high school or intermediate college/university percussion ensemble. Knowledge of the performance techniques of each instrument is necessary for a more authentic performance. The rhythms are easy to read, but reading the different notations (and creating a sticking) may prove more problematic for those less familiar with this type of music. All players are required to improvise for at least eight measures.

trASh

Date of Composition: 1995
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

       Percussion I, II, and III: Two plastic buckets, two low metals, 44-gallon drum
       Percussion IV: Two high metals, two plastic buckets, two low metals, 44-gallon drum

Duration: approx. 7 minutes
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy

     Brophy's *trASh* is written for four percussionists playing 'junk' percussion. The composer indicates the high metal sounds should be differently pitched lengths of steel pipe. Metal trash cans or catering size tins are recommended for the low metal sounds. Mallet selections are recommended by the composer for different sections of music. The performers are asked to be as far apart from each other as the performance space allows.[35]

     The piece begins energetically with unison figures of sixteenth note triplets. Each successive repetition of this rhythmic motive during the first section of the piece signals a new variation building off of the rhythmic motive presented at rehearsal number one. The first section of this work is in common time, but the composer is able to shift the feel by altering the groupings of sixteenth notes, i.e. a measure with the usual four beats of four sixteenth notes followed by a measure containing four groups of three sixteenth notes (4:3) followed by one grouping of four. As the first section progresses, the main rhythmic motive presented at rehearsal one is passed around among the players and is slightly varied. As the main rhythmic motive is developed, the accompaniment parts also change slightly. The section comes to a close

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[35] Gerard Brophy, *trAsh* (Sydney: Australian Music Centre, 1995).

with variations on the head motive of sixteenth note triplets combined with the rhythmic motive of rehearsal one, finishing with a crescendo of sextuplets.

The second section is in 12/8 time and features the percussion IV part. There is less rhythmic activity overall, imparting this section with a more relaxed character. The percussion IV part is very syncopated, but is also repetitive. Percussion I, II, and III create an interlocking groove through the combination of each player's part. The musical material in the final section of the piece is derived from the first and now features the second and third percussion parts in unison with call and response-like figures from percussion I and IV. It concludes with a large amount of syncopated unison parts that begin with one player and build in orchestration until all players join in. The piece closes loudly and strongly in unison.

This piece is suitable for an advanced college/university level percussion ensemble. None of the parts are tremendously difficult and contain many groove-oriented rhythms. *trAsh* would be an effective piece as a program opener or closer, or just as a piece that features a unique instrumentation (like the percussion group *Stomp!).*

Umbigada, obrigado!

Date of Composition: 1995
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Apito (whistle), small and medium caixa (similar to snare drum), small and large cuicas, pandeiro, surdo
Duration: approx. 4 minutes
Level of Difficulty: Intermediate/Advanced
Recording: Various, *Short Cuts No. 13*, No label listed, OP.
Other: Commissioned by Synergy Percussion

This work is scored for traditional Brazilian instruments. Although the score contains detailed notation, it is only the basic musical framework for the piece. It is played in the samba style and embellishments such as flams, drags, drops, rolls, and ruffs are highly encouraged.

'Umbigada' is derived from the Portuguese word 'umbigo' (which means 'navel') and is the most characteristic choreographic element of samba where a couple's navels touch as an invitation to join the dance.[36] This work contains a high level of syncopation due to its imitation of traditional samba patterns and rhythms.

This work is suitable for a younger ensemble, as all parts are notated by the composer, but a study of samba and the ability to improvise makes this piece suitable for a professional ensemble.

Bull, Stephen (b. 1964)

Thieves

Date of Composition: 1990
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Vibraphone, claves (shared)
> Player 2: Vibraphone, ride cymbal, crash cymbal, tam tam (shared), can (shared)
> Player 3: Marimba, tam tam (shared), can (shared)
> Player 4: Marimba, claves (shared), wood block, cowbell

Duration: approx. 6-7 minutes
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy Percussion

The composer has included a set-up diagram in order to achieve the desired stereo effects and to place performer-shared instruments in proximity to each other for ease of performance. Formally, *Thieves* is through-composed; it contains a great deal of repetition, but the piece constantly evolves through alterations of timbre. It opens in 9/8 time with a five measure introduction of ride cymbal and claves. The tempo is relatively brisk at dotted quarter note = 130. The vibraphone enters at rehearsal A (along with the tam tam/can part) with a melody

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[36] Gerard Brophy, *Umbigada, obrigado!* (Sydney: Australian Music Centre, 1995).

comprised of sevenths and perfect intervals such as fourths and fifths. This melody is altered

slightly in terms of pitch or rhythm as it progresses to the first marimba entrance at rehearsal C.

Marimba I plays a syncopated jazz-like accompaniment while the vibraphone melody has been

altered in terms of pitch and duration. A short accelerando and crescendo leads to a slightly

faster tempo (dotted quarter = 135). The material is similar but with alterations of phrase length

and timbre (the claves are replaced by the sound of a wood block and cowbell). After building to

another crescendo, the texture thins to just the vibraphone I and marimba I parts. Marimba II

enters at letter F with a syncopated jazz-like accompaniment. Once the new marimba part has

been established, the music accelerates again reaching a tempo of dotted quarter note = 140. The

pitch material changes most significantly in the vibraphone I part, playing mostly perfect

intervals (predominantly fifths). At this point, player 2 has switched from the tam tam/can to

vibraphone, and now all keyboard percussion instruments are playing. The vibraphone parts

compliment one another, as do the two marimba parts; this section is now texturally

homorhythmic. After some short repeated phrases, the accompaniment parts of ride cymbal and

claves are reestablished (but with different players). The piece ends similarly to how it began.

Thieves is suitable for a college or university percussion ensemble with two strong

keyboard percussion players. Both vibraphone parts require three and four-mallet techniques;

the marimba parts can be realized with only two mallets. The instrumentation should not be a

deterrent as the instruments are commonly found in most college/university programs, though

some smaller schools may not own two vibraphones.

Colbert, Brendan (b. 1956)

Cogs

Date of Composition: 2000
Publisher: Australian Music Centre

Number of Players: 4
Instrumentation: Glockenspiel, xylophone, vibraphone, marimba (4 oct.)
Duration: approx. 3 ½ to 4 minutes
Level of Difficulty: Professional
Recording: None
Other: Premiered by Speak Percussion

Cogs is a short work for keyboard percussion quartet. The material is primarily dissonant and very mechanical in nature. Although the tempo is marked as quarter note = 80, the consistent use of thirty-second notes creates a constant rhythmic energy. There is much syncopation and a high level of interplay between the parts. All parts are equal in terms of difficulty and all are playable with two mallets. The work begins somewhat fragmented, but builds in rhythmic and dynamic intensity to a climax in rhythmic unison. At rehearsal letter E, the writing is mostly in rhythmic unison and features extremes of dynamics. After six measures, the piece calms down in terms of rhythm and dynamics. It concludes very quietly.

Cogs is appropriate for a graduate level or professional percussion quartet. It involves a great deal of coordination within the ensemble. It will take a fair amount of rehearsal to make sure the timing and interplay are happening as written. The individual parts are difficult, but obtainable with practice.

DisTanz

Date of Composition: 2002
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Congas, temple blocks, trash cymbals, bamboo chimes
> Player 2: Bongos, metal blocks, metal pipes, metal chimes
> Player 3: Wood blocks, glass bottles, saw blades, glass chimes
> Player 4: Wood pieces, steel bowls, bell plates, shell chimes

Duration: 9 minutes
Level of Difficulty: Advanced/Professional
Recording: None

Other: Commissioned by Speak Percussion

The title *DisTanz* comes from two sources. In German, *distanz* means distance and *tanz* means dance. In Latin, the prefix *dis* implies separation, negation, deprivation, and thoroughness. Although the score is very precisely written, the composer states that the performance will be loosely realized. The instrumentation of unpitched percussion instruments is meant to evoke an industrial sound world. Instrument selection should follow these resonance guidelines set by the composer; comparatively dry (congas, bongos, wood blocks, wood pieces), transitional (temple blocks, metal blocks, glass bottles, steel bowls), and comparatively resonant (trash cymbals, metal pipes, saw blades, bell plates, and assorted chimes). When possible, the set-up should surround the audience or if on stage two players are in the center while the other two are placed towards the wings.[37]

Overall, this piece is rhythmically complex and the ensemble interplay is very involved and difficult. The writing often calls for three notes in the place of two, five in the place of four, and/or nine in the place of eight. These typically are written at the thirty-second note subdivision. Time signatures change frequently and are typically unusual, e.g. 15/32, 4+7/32, 13/16, etc. A tempo of quarter note = 54 is maintained throughout.

DisTanz begins with ornamented figures passed around the ensemble, sometimes overlapped with one another. The piece builds in rhythmic complexity (and tension) before a quasi-lyrical section occurs from rehearsal letter G to letter O. From O to the end, there is greater usage of unison rhythms even though it is still very rhythmically intricate. A dance-like feel is created (more so than in the earlier fragmented sections) and maintained. *DisTanz* ends with all players playing very loudly and in rhythmic unison.

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[37] Brendan Colbert, *DisTanz* (Sydney: Australian Music Centre, 2002).

DisTanz is appropriate for a graduate level percussion quartet or a professional percussion quartet. The notation takes some time to decipher, especially within the more unusual time signatures. The instrumentation requires some searching for instruments in retail stores in order to find correct sounds and could be expensive to put together. Ensemble interplay is extraordinarily complex and will require a great deal of rehearsal time to ensure correct placement of rhythms. The audience should appreciate the complexity of this piece especially when the parts coalesce at the conclusion.

Cronin, Stephen (b. 1960)

Kiss

Date of Composition: 1994
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Marimba I (4.3 octave), marimba II (4.3 octave), vibraphone, xylophone
Duration: 10 minutes
Level of Difficulty: Professional
Recording: None
Other: Commissioned by Synergy Percussion

The only notes given by the composer about this piece are definitions of the word 'kiss,' such as to touch or press with the lips in greeting or affection, to touch gently, and/or to put, bring, or take by kissing.[38] The work opens with the two marimba parts hocketing sixteenth notes. The pitch material is atonal, but not necessarily dissonant. Dissonance is created by overlapping pitches in the marimba parts (often marked with accents). When the vibraphone and xylophone enter, the sixteenth note texture is maintained. The composer embellishes pointilistic writing with grace notes after the principal notes. As the tempo increases, so does the complexity of the writing. Each performer requires four mallets. The four-mallet writing is in very close spacing utilizing many small intervals (thirds or smaller), increasing the level of

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[38] Stephen Cronin, *Kiss* (Sydney: Australian Music Centre, 1994).

difficulty considerably. The second section of this piece contains a less motoric texture. Each performer is required to bow notes using a bass bow in one hand while playing with regular a regular mallet in the other. Bowing notes adds duration, directly contrasting the heavy use of sixteenth notes earlier. A lyrical quality is created through the use of sustained notes in all parts. The lyrical writing gives way to a more pointilistic texture of broken and quiet thirty-second notes. Usage of thirty-second notes increases (creating a similar motoric texture as before), building to a peak before giving way to a more sparse texture. A fragmented melody of sustained rolls is passed between the xylophone and marimba. Eventually, the motoric texture of constant sixteenth notes returns, punctuated by insistent chords on vibraphone. Each part contains wider intervals and covers a greater range. The piece builds to a cacophonous ending with all performers accelerating different grouping of sixteenth notes decorated with grace notes. This sections builds but is interrupted by an abrupt stop and silence, creating a sense of anticipation. The final note played in unison is decorated by different numbers of grace notes afterwards, diminishing away to nothing.

Kiss is appropriate for a professional level percussion ensemble. The keyboard parts are very difficult and unidiomatically written. Also, the need to bow notes with one hand while using a mallet with the other is unorthodox on the marimba and xylophone. Very little if any of the material is repeated, with the lyrical sections providing little relief for the performers. This piece is very challenging and would test the best of professional ensembles.

Currie, Neil (b. 1955)

Sonata for Percussion

Three movements:

       I.   Quarter note = 66
      II.   Andante (quarter note = 100)
     III.   Reflectively (quarter note = 70)

Date of Composition: 1993
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

      Percussion 1: Bass marimba, vibraphone, steel drum, hi-hat, marimba (4 oct.)
      Percussion 2: Vibraphone, 2 tom toms (small, medium), marimba (4 oct.)
      Percussion 3: Bass marimba, 2 tom toms (medium, large)
      Percussion 4: Crotales, suspended cymbal, wood block, pedal bass drum, crash
                      cymbal, snare drum, tom tom

Duration: approx. 13 minutes
Level of Difficulty: Advanced
Recording: None

      The instrumentation for Neil Currie's *Sonata for Percussion* is incomplete; there are no instrument indications in the score for percussion 1-3 for the first movement. By examining later movements, one can make educated guesses about the unnamed instruments based on the style of writing. The first movement mysteriously opens with rolled notes, presumably on the marimbas. Much of the musical material of this movement is based on the interval of a half step. The top line carries the melody (probably on marimba or possibly steel drum), with an increase in momentum approaching an accelerando leading to a quick tempo (quarter note = 152). Initially, the texture begins homophonically and becomes polyphonic in the top three voices (the fourth part is for unpitched percussion and drives the music forward with a persistent wood block quarter note pulse). The end of the movement features a return to the homophonic texture and gradually slows down to the end.

The second movement is scored for two vibraphones, bass marimba, and a drum set-like percussion part. It is formally divided into three parts (ABA). Much of the writing for the vibraphone part is constructed around root position triads and major-major seventh chords. Occasionally, the ninth is added (probably owing to the composer's career as a jazz pianist). The steel drum carries a simple melodic figure that repeats often. Accompanying the melodic instruments is an ostinato played by bass drum, snare drum, tom-tom, suspended cymbal, and wood block. Each of the players switch to unpitched percussion instruments. When the melodic instruments cease playing, the insistent percussion part continues as the other players move to drums and hi-hat. All four players create a one-measure drum loop before the players drop out one by one and move back to their respective melodic instruments.

The final movement opens with a slow introduction played on marimbas hocketing duple sixteenth and sextuplet rhythms. This gives way to a march-like section played on the snare drum with the marimbas played in unison (when the bass marimba joins it tends to fill in the space left by the other players). A section in 6/8 time similar to the previous material and texture occurs next but has an African 6/8 clave feel. Running sixteenth notes in the keyboard parts link back to the march-like section from earlier in the piece. The bass marimba plays downbeats with the percussion and the top two marimba parts split eighth-note rhythms as the piece accelerates to its conclusion.

Currie's *Sonata for Percussion* is appropriate for an advanced college/university level percussion ensemble program. All of the instruments with the possible exception of the steel drum are likely to be found in most colleges/universities. The work overall reminds one of a jazz piano trio (piano, bass, and drums) with the piano part split up between players one and two. This piece might be suitable for a percussion ensemble program containing jazz musicians at a

school that does not have a separate jazz program. All parts are written for two mallets. Players

should find the hocketing of rhythms challenging to place accurately.

Davies, Tim (b. 1972)

Sprungy Jump

Date of Composition: 1997
Publisher: Australian Music Centre
Number of Players: 6
Instrumentation: Xylophone, marimba (4.3 oct.), vibraphone, 3 percussion parts:

> Percussion 1: China cymbal (with inverted splash), tambourine (mounted, headless),
>   2 brake drums, 2 temple blocks, snare drum, 4 tom toms, chimes,
>   glockenspiel
> Percussion 2: China cymbal (with inverted splash), snare drum, 2 tom toms, small
>   bass drum
> Percussion 3: China cymbal (with inverted splash), shaker, 2 brake drums, 2 temple
>   blocks, snare drum, 4 tom toms

Duration: 6 minutes
Level of Difficulty: Advanced
Recording: None

Sprungy Jump is scored for three players on keyboard percussion instruments and three

players on battery percussion instruments. It consists of four large sections. The first section is

dominated by running sixteenth notes. The battery percussion provide pulsed beats and off

beats. The pitched material is in E flat minor with some alterations. Each successive phrase

layers in a new keyboard instrument (starting with marimba alone, then adding the vibraphone

and xylophone). Phrase length is irregular, consisting of five, six, and six measures before a new

idea begins. Statements by the battery percussion (three measures) are answered by the

keyboard percussion with a motive resembling the beginning and augmented with two measures

of syncopated major seconds.

The second section is composed mainly of a constant eighth-note pulse. It begins with a

lyrical melody based off the opening motive, but it mostly serves to overlap the two sections.

The rhythm is mostly homorhythmic even though the pitched material is not in unison. All three keyboard parts require four mallets. This material diminishes to a new section marked 'freely' (quarter note = 68).

The xylophone player moves over to the low octave of the marimba. This section contains a more lyrical melody, but eventually gives way to a pulse of eighth notes in the marimba with short fragmented melodies alternated on upper marimba and vibraphone. At measure 108, the tempo of 68 bpm is doubled to the original tempo of 136 bpm. This transition of eight measures builds to the recapitulation at measure 116.

The final section begins in G minor, moves a half step up to G-sharp minor, and finally settles on B-flat minor (the dominant) before resolving to the original key of E-flat major after a three-measure solo statement by the battery percussion. To make the material more interesting, the composer writes some of the opening material in 15/16. The piece builds to an exciting conclusion in 4/4 time with the keyboard players layering four groups of three sixteenth notes and a final grouping of four while the battery percussion repeat ostinatos of one measure in length. The final three measures are played in unison and build to the last note.

Sprungy Jump is suitable for an advanced high school or college/university percussion ensemble. Much of the piece is based on repetition and groove. It is syncopated, but made more difficult by the energetic tempo. The four mallet parts are basic double vertical strokes and are not overly technically demanding. The instrumentation should be available at most high schools and universities. The only problem may be finding three china and splash cymbals, though these can be easily purchased. This energetic driving work would be well served at the beginning or end of a percussion ensemble program.

Dench, Chris (b. 1953)

Beyond Status Geometry

Date of Composition: 1994
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: 4 identical urn-drums, 12 tom toms, 24 ceramic bowls, 4 log drums, 4 pairs of claves, 8 cowbells, 8 anvils, 8 temple blocks, 8 wood blocks, 8 triangles, 4 pedal bass drums, 16 glass bottles, 12 cymbals, mark tree/glass chimes/bell tree/shell chimes, 4 sizzle cymbals, 8 tam tams, 2 octaves of crotales, one set of tubular bells (each player has four notes; chimes should be hung by the individual player), 12 handbells (or substitute glockenspiel), vibraphone 1/marimba 1/vibraphone 2/marimba 2

Duration: 12 minutes (listed by AMC); 20 minutes (recording)
Level of Difficulty: Professional
Recording: Chris Dench, *Beyond status geometry,* Tzadik TZ 8044, 2008.
Other: Commissioned by Synergy Percussion

According to notes on the Tzadik website, Chris Dench's *Beyond status geometry* was considered unplayable when it was written in 1994. That designation remained until members of Speak Percussion recorded the piece in 2007.[39] The score is extremely expensive ($95AUD) due to its size and individual parts are unavailable at this time. The composer requires four nearly identical set-ups, the only difference being the large keyboard instrument required. This is music of texture and timbre. The extreme difficulty is due to two reasons. One, very little about the music is straightforward. Time signatures are indicated, but usually the performers have to play groups of notes in the duration of another group of notes. The parts are very complex to figure out individually. The other reason is navigating the massive set-up(s). Fortunately, the composer has included a set-up diagram in the front of the score along with multiple pages of performance notes. Initially, the piece tends to be very dense in numbers of notes played with little respites in between. The final minutes of the piece create an ethereal landscape of haunting

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[39] Tzadik, *Chris Dench: Beyond Status Geometry,* http://www.tzadik.com (accessed March 26, 2010).

metallic sounds with more emphasis on keyboard percussion instruments like crotales. *Beyond status geometry* is suitable for a professional percussion quartet looking for an immense challenge.

Douglas, Robert (b. 1952)

Arcs and Heresies

Date of Composition: 1992
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

>   Performer 1: Javanese gongs (G-sharp, B), shime-daiko, dobaci, 2 wood blocks (high and medium), slit drum, okedo, bass drum
>   Performer 2: Javanese gong (C), shime-daiko, temple blocks, slit drum, timpano (30'')
>   Performer 3: Javanese gong (F-sharp), shime-daiko, crotales (one octave), small tam tam, 3 graduated crash cymbals, timpano (25")
>   Performer 4: Javanese gongs (G, A-sharp), shime-daiko, small tam tam, crash cymbal, ride cymbal, Chinese cymbal, marudo, daibyoshi

Duration: 12 minutes
Level of Difficulty: Professional
Recording: None
Other: Commissioned by Synergy Percussion

Robert Douglas' *Arcs and Heresies* is extremely complex in terms of rhythm, ensemble interplay, and instrumentation. Daibyoshi are short-bodied taiko drums used in Kabuki music. Shime-daiko (similar to the concert snare drum) are two-headed drums tensioned with ropes. Okedo are also rope-tuned drums, but are larger than the shime-daiko. The timpani are given melodic prominence when played. Both parts require extensive tuning changes and require a large range. The composer frequently calls for glissandi. The other parts are very difficult to figure out since very small subdivisions are used. It would be easier to read if the composer had chosen a faster tempo with more commonly used subdivisions. Ensemble interplay is also a

large feature of this work. Unlike some other scores, the composer has taken care to make sure rhythms are placed spatially accurate in the score.

It is apparent that *Arcs and Heresies* was written with a professional ensemble in mind, not just in terms of complexity but also in terms of instrumentation. The composer calls for many types of Japanese taiko drums; fortunately, most of these drums are now found in the United States made by the Pearl Corporation. Unfortunately, these drums are very expensive. To purchase the four shime-daiko drums needed, it would cost the performers over $2,000. The specifically pitched Javanese gongs might also prove to be a problem; Thai gongs could probably be substituted, but this could also prove costly.

Edwards, Ross (b. 1943)

Prelude and Dragonfly Dance

Two movements:

> I.   Prelude; marked 'Lontano e sognante' (quarter note equals 56)
> II. Dragonfly Dance; marked 'Vivace' (quarter note equals circa 152)

Date of Composition: 1991
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Marimba
> Player 2: Marimba
> Player 3: 4 conga drums (tuned as far apart as possible), vibraphone (with player 4)
> Player 4: Maraca, guero (sic), vibraphone

Duration: approx. 8 minutes
Level of Difficulty: Advanced
Recording: Synergy Percussion, *Synergy with Samuels*, Tall Poppies Records TP030, 1994.
    Ross Edwards, *Ecstatic Dances: Chamber Music, Vol. 1,* Tall Poppies TP051, 1995.

In the *Prelude*, players 3 and 4 alternate bowing the vibraphone with double bass bows to create a drone resembling Japanese temple bells; these are synchronized with each other but are

independent of the marimba parts. The marimba parts typically play off of one another; their pitch material consists of mostly half steps and tritones (especially A–B-flat, B-flat–E, and G–C-sharp).   The dissonant material of this movement is in contrast to the modal material of the second movement.

The *Dragonfly Dance* is in Edwards' *maninyas* style which seeks to blend lightness, spontaneity, and the impulse to dance into 'serious' music. It contrasts the previous movement and is built around a D mixolydian scale. This movement is characterized by constantly changing time signatures and mixed meter. A minimum of three mallets is required for each marimba part, but using four mallets will facilitate accuracy by avoiding fast interval shifts. Each marimba trades melodic and accompaniment roles. When accompanying, the marimba part is played in the low-to mid-range of the instrument. The melodic parts are primarily in the mid-to upper-register of the instrument. Again, utilizing four mallets will help the seamless transition between roles. One of the more difficult aspects of the marimba writing is the frequent inclusion of grace notes in the melodic line. The heavy use of mixed and frequently changing meters keeps the performer and listener engaged with the music. Player 3's conga part is probably the most difficult for two reasons. First, it calls for four congas instead of the usual three which means one of the drums will have to be tuned very low or very high depending on the choice of the performer. Second, the performer is asked to decipher beaming across the bar line and connect up and down stems. Both of these force the performer to compute an unusually beamed rhythm or rewrite the part. Player 4 keeps constant time at the beginning with groups of two and/or three eighth notes. Sometimes (after rehearsal 3) this player is required to play on the second eighth note of a three-note group that undermines the meter. Player 4 must also play the vibraphone,

and three mallets are necessary to realize the part. This short phrase is one of the most difficult parts to count correctly.

Overall, this piece is suitable for a college level percussion ensemble and possibly by a very advanced high school group (with a large amount of rehearsal time). Small errors may have a major impact as each part must be accurately performed to avoid rhythmic gaps in the sound.

Reflections

Date of Composition: 1985
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Piano, vibraphone, marimba (4.3 oct.), glockenspiel, 3 gongs, tam tam,
                   2 cowbells, sandpaper blocks, 2 temple blocks, bass drum
Duration: 9 minutes
Level of Difficulty: Advanced
Recording: Synergy Percussion, *Anthology of Australian Music, Vol. 2,* Canberra School of
         Music, CSM: 2, 1995.
             Synergy Percussion, *Impact*, ABC Classics, 8.770020, 1993.
Other: Commissioned by Synergy Percussion

Reflections is part of a series of works begun in the 1970s that the composer considers as his 'sacred music.' It involves a complex interplay of a large number of sonorities. New material is introduced throughout the work, with the only recognizable repetition occurring at the very end. Motives are repeated in the sections in which they appear. The piano is the dominant voice in this piece. Chordal attacks are scored for the piano, vibraphone, and a soft gong, tam-tam, or cowbell stroke to modify the timbre. The vibraphone typically is allowed to ring past the piano. The piano has a short solo (measures 75-88) with no repetition of musical ideas. Motives are similarly constructed to create a feeling of stylistic coherence. Most chords involve the interval of a major seventh, major ninth, minor seventh, and major second. Many of these sonorities are used in the previously written works in the series. The material is meant to evoke

the sounds of nature, specifically insects, with its abrupt starts and stops.[40]   At times, the music

evokes the *Sonatas and Interludes for Prepared Piano* of John Cage.

Reflections is suitable for an advanced undergraduate college/university percussion

ensemble. One of the performers must have a developed piano technique. All of the keyboard

percussion instruments are for standard ranges and should commonly be found in most

percussion programs. A high degree of ensemble interplay is required; this is made more

difficult due to the amount of space.

Ford, Andrew (b. 1957)

After the Ball Was Over

Date of Composition: 2003
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

>   Player 1: Crotales, glockenspiel
>   Player 2: Vibraphone
>   Player 3: Vibraphone, marimba (4.5 oct.; can be played on a smaller instrument)
>   Player 4: Tubular bells, metal wind chimes (mark tree)

Duration: Approx. 6 minutes
Level of Difficulty: Intermediate
Recording: None

The five selections that comprise this work were taken from Ford's *Waltz Book* (1998-

2002) for solo piano, a collection of sixty one-minute waltzes. The composer does not indicate

which of the waltzes were arranged for inclusion in this collection. All five waltzes are played

without a break to form a cohesive work.

The first waltz is very slow (quarter note = 36), and seems more like an introduction than

an actual dance. It is in F major but harmonically focuses on the dominant. Rhythmically it is

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[40] Michael Hannan, Liner notes for *Anthology of Australian Music on Disc, Vol. 2*, Canberra
School of Music CSM: 2, 1995.

composed of mostly quarter notes and eighth notes with a few triplets for variety. Use of the full

orchestration is delayed until the climax in measure 12.

The second waltz begins in measure 15 (no break between dances) and maintains the key

of F major from the first waltz. This waltz is somewhat faster (quarter note = 50) and is more

rhythmically active. The main melody is played on crotales with the two vibraphones and

chimes providing harmonic support.   All parts feature much repetition of material. It ends

quietly in the tonic.

The third waltz features a faster tempo (quarter note = 72) and a change of key to C

minor. The instrumentation also changes with player 3 moving from vibraphone to marimba.

Crotales, tubular bells, and the vibraphone play the melody in unison. The melody is comprised

of mostly dotted half notes with occasional quarter notes on beat three to give it added direction.

Accompaniment parts are provided by the left hand of the remaining vibraphone player and the

marimba (with an important C pedal tone on the downbeat of every measure). Rhythmically

these parts resemble the stereotypical 'oom-pah-pah' accompaniment so prevalent in waltzes

(like those of Johann Strauss).

Waltz number four begins in measure 56 and features a slightly slower tempo (quarter

note = 60) than the previous waltz. Tubular bells, crotales, marimba, and tam-tam provide

support to the main melody provided by the vibraphone. The marimba part provides the first

sixteenth notes written to this point. Similar to the melody from the previous waltz, the crotales

and tubular bells primarily play dotted half notes and half notes. This waltz builds to a climax

after seventeen measures and then dies away through the use of terraced dynamics.

The final waltz contains a similar texture to the previous four, but contains a rhythmically

active xylophone part that is in stark contrast to the other parts in terms of difficulty. It begins

with two measures of duple sixteenth notes followed by two measures of sixteenth note

sextuplets, essentially a metric accelerando. Once the part reaches thirty-second notes it remains

active at this level for the duration of the piece. It is characterized by frequent leaps and the use

of chromatically altered pitches. After a dynamic build up to fortissimo, the work winds down to

a quiet conclusion on a tonally ambiguous dyad (omitted third) containing the tonic and fifth.

Ford's *After the ball* is an appropriate work for an intermediate or advanced percussion

ensemble. If played by an intermediate ensemble, a strong player is necessary for the difficult

xylophone part of the fifth waltz. Using four mallets will help the performer navigate some of

the unwieldy leaps with more ease. Intermediate ensembles (such as high school or small

college groups) might find the instrumentation a limiting factor due to the need for two

vibraphones and two octaves of crotales.

Alchemy

Date of Composition: 1991
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Percussion 1: 4 tubular bells (G-sharp, C-sharp, D, D-sharp), sizzle cymbal, triangle,
>   sleighbells, tam tam, tuned gong (low E), flexatone, suspended cymbal,
>   glockenspiel, 3 buckets of water
> Percussion 2: Triangle, tam tam, vibraphone, suspended cymbal, metal pipe, cabassa (sic)
> Percussion 3: Triangle, tam tam, vibraphone, suspended cymbal, metal pipe, cabassa (sic)
> Percussion 4: Crotales (2 oct.), metal wind chimes, triangle, cabassa (sic), metal pipe, 5
>   tuned gongs w/ removable snares, 3 suspended cymbals, 6 cowbells
>   (B, E, F, G-flat, C, G)

Duration: 11 minutes
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy Percussion

For *Alchemy,* the four players are spread in a diamond shape onstage.   It is through-

composed and presents a number of usual and unusual timbres. The introduction begins with

three players holding a tubular bell, striking it, and dipping into a bucket of water to alter the pitch. The fourth player bows crotales seemingly in response to the chimes. Ford continues to exploit the timbre of chimes dipped in water (now freely) while the fourth player has melodic material on crotales and unpitched percussion instruments such as wind chimes and cabassa. The next section is primarily scored for tam tams and tuned gongs (with 'snares') with short rhythmic interjections on sleighbells. The rolled tam tams are played in response to the melody on tuned gongs. The sharp timbre of triangle beaters on tam tams signals an arrival point for a faster tempo. Very similar in texture and timbre to the previous section, it departs from the earlier material when all four players stagger their entrances with independent rhythms (quintuplets over two bars, half note triplets over two bars, quarters, etc.) leading to a flourish of sound and a new tempo.

This new section (marked at quarter note = 69) is more regular and groove-oriented. It features a syncopated melody on tuned cowbells accompanied by repeated sixteenth note patterns on metal pipes and cabassa/sleighbells. The groove-oriented texture accompanying the cowbells lasts for almost fifty measures, punctuated by a measure of triple-fortissimo sixteenth notes on vibraphones. The following section features the keyboard percussion instruments. It contains a more lyrical texture of rolls (utilizing the interval of a minor third) on the vibraphones and glockenspiel interrupted by occasional rising flourishes. A unison crescendo to fortissimo leads to a change in texture with all four performers playing soft triangle notes. It evokes a shimmering, twinkling type of sound. A chime note struck with a hammer and dipped into a bucket of water is the final sound in the piece, evoking the sound of the beginning one last time.

Ford's *Alchemy* would be an excellent choice for a graduate level or professional ensemble. It requires playing some instruments that depart in ways from conventional

techniques. Rhythmically it is very interesting and often very difficult to execute correctly. The instrumentation is the most limiting factor, as it requires a number of specifically pitched gongs and cowbells. This may require performers to purchase specific cowbells (almglocken or oxen bells) and Thai gongs. The sheer number required may be cost prohibitive.

Fowler, Jennifer (b. 1939)

Echoes from an Ancient Land (revised version)

Date of Composition: 1983
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Xylophone, vibraphone, marimba I, marimba II
Duration: 9-9 ½ minutes
Level of Difficulty: Advanced
Recording: Nova Ensemble, *Mizu to kori,* Vox Australis VAST 021-2, 1995.

This piece was initially conceived as a flute solo and eventually came to exist in a form for tuned percussion quartet and as a mixed chamber ensemble. The composer states she was attempting to achieve a fluidity of rhythm and the feeling of expansion and contraction. Within each phrase the rhythms expand and contract by groupings of notes. All instruments have a fluid line, a strong impetus, and a strong sense of direction. As the feeling of expansion and contraction occurs rhythmically on a localized level, so does it occur with the piece as a whole with expanding/contracting phrase lengths. This piece is built around pitch centricity; often, the pitch center of one area will arrive and settle on a new pitch center. The composer marks the ends of large sections with cadential formulae for emphasis.[41] Notated rhythms are to be followed precisely (rather than playing smooth accelerations and decelerations) as the lines of each player are typically staggered. The writing calls for only two mallets, but the performer may find some of the unidiomatic leaps or changes of direction facilitated by playing with four

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[41] Jennifer Fowler, *Echoes from an Ancient Land* (Sydney: Australian Music Centre, 1983).

(also to avoid awkward stickings with many successive large intervallic leaps). A bass bow is required for the vibraphone part. Mallet choices are left to the discretion of the performers.

This work would be appropriate for an advanced undergraduate percussion ensemble. Each part requires an excellent sense of time so the parts line up vertically. Constantly changing subdivisions and some unidiomatic writing prove to be the greatest challenges. The instrumentation should be available at most small colleges/universities and definitely at larger institutions.

Gilmour, Russell (b. 1956)

Marimba Loops

Date of Composition: No date given
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: 4 marimbas (4.3 oct.)
Duration: approx. 8:15
Level of Difficulty: Intermediate/Advanced
Recording: None

Marimba Loops is a work for four players on four separate marimbas. Texturally, it is heavily influenced by minimalism. The tempo marking is listed as 127 beats per minute and the sixteenth note is the smallest note subdivision. The first loop consists of eighth notes playing a perfect fourth (a small loop of one beat repeated many times). Loop number two is presented by marimba 3 (also in eighth notes) playing the interval of a diminished fourth (C-sharp-F); it is differentiated from the first loop with a slightly syncopated accent pattern and lasts for one measure. The third loop is presented by players 2 and 4 in rhythmic unison but harmonized in thirds and fourths; this lasts for one measure. Player 2 breaks away from this after a few bars and presents an accented eighth note loop on one pitch. This loop is featured very prominently and is traded by all parts at different pitch levels. The fifth loop lasts for ten beats and is played

offset by two beats (imitative). Many of the loops previously described are presented at different

pitch levels. The texture changes in measures 85 and 86 with the addition of short syncopated

loops of one or two beats plus the addition of loops containing sixteenth notes. Loops from the

beginning and the middle are combined at the end of the piece, bringing it to a close.

This piece is appropriate for a mature younger ensemble, but may have limited

performances due to the instrumentation. It would be an excellent piece for a younger college

ensemble that is building up to the minimalist works of Steve Reich.

Greenbaum, Stuart (b. 1966)

Sea of Tranquility

Date of Composition: 2004
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Percussion 1: Glockenspiel, crotales, flexatone, 4 wood blocks, pedal bass drum, 4
> double-headed tom toms
> Percussion 2: Steel drum, vibraphone, temple bell, 2 congas, triangle, paper-thin
> crash cymbal
> Percussion 3: Vibraphone, flexatone, vibraslap, water gong, triangle, 3 thin crash
> cymbals
> Percussion 4: Marimba, crotales, water gong, small hi-hat

Duration: 13 minutes
Level of Difficulty: Advanced
Recording: None
Other: Written for Speak Percussion

Sea of Tranquility was written with the spirituality and mysticism associated with human

fascination of the moon in mind. According to the composer, the main musical material (in 12/8

time) is influenced by the slow pulse pop-funk as found on the Miles Davis albums *Amandia* and

Tutu. Some of the instrumentation is shared between players and the set up should reflect this.

Much of the material of this piece is resonant, so care should be taken to distinguish the sections

that are dead-stroked or muted. All bars are composed of twelve eighth notes, but the composer

employs three different meters (12/8, 3/2, and 6/4).[42]

The opening melodic motives are presented on the tom toms and congas. As the piece

progresses, keyboard percussion instruments (or the steel drum) are introduced to take over the

melodic material. The lower dynamic levels are exploited primarily. *Sea of Tranquility* builds in

rhythmic intensity and level of ensemble interplay. Four mallets will help with the execution of

the keyboard percussion parts. The piece also incorporates the usage of repeated ideas and

motives. It closes loudly with all performers playing in rhythmic unison and mostly at the same

pitch level. Cross accents and rhythmic groupings help change the feel to an implied time

signature.

This piece is suitable for an advanced college ensemble. The majority of instruments

called for are readily found at colleges and universities (with the possible exception of the five

octave marimba). Fortunately, only one set of crotales (2 octaves) is needed for performance of

this work. Some instruments are played in unusual ways, such as bowing the flexatone. This

will challenge an experienced ensemble and stretch their technique.

Henderson, Moya (b. 1941)

Alanbiq

Date of Composition: 1977
Publisher: Australian Music Centre
Number of Players: 6
Instrumentation: 4 timpani, 6 dobaci (Japanese temple bells), 2 pairs of cymbals, 4 tom toms, 3
        plastic wip waps (mini thunder sheets), 2 metal wip waps, snare
        drum, 4 suspended cymbals, tenor drum, 3 guiros, 5 small triangles,
        flexatone, 2 string drums, long drum, 2 ratchets, 2 glockenspiels, 2
        xylophones, bass marimba, bass drum, lotus flute, 2 Chinese ratchet
        drums, Chinese plait drum, steel drum, 3 vibraphones, 5 mini triangles,
        maracas, chocallo, bass xylophone, 2 bull roarers, 2 pairs of clap sticks, 4

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[42] Stuart Greenbaum, *Sea of Tranquility* (Sydney: Australian Music Centre, 2004).

resonators, 2 giant triangles (with cushions), 2 giant triangles (with straw covered cushions), claves, 2 whistles, crotales, temple blocks, 2 tambourines, sizzle cymbal, tubular bells, 2 set of triangle chimes, 1 set of very high, high, medium, and low resonator triangles, 1 set of 3 giant resonator triangles, 3 extra giant resonator triangles, 2 wood blocks, 3 Philippine gongs, 3 Thai gongs

Duration: 20 minutes
Level of Difficulty: Professional
Recording: None
Other: Commissioned for Les Percussions de Strasbourg

Alanbiq requires an enormous instrumentation and would not be easy to program from a logistical point of view. The composer gives extensive explanations of how she wants each instrument to be played along with a corresponding symbol. The piece exploits the timbral possibilities of each instrument instead of containing traditional melodies. It is largely gestural in nature with arrows linking notes that should be played in unison. The logistics for each part are also very demanding, with each player moving among an assortment of instruments. There are rhythmic parts played in unison and many of the melodies towards the end of the piece are played by the tuned resonator triangles. The piece ends forcefully with a loudly played struck note that is allowed to decay to nothing.

Alanbiq is similar to the avant-garde works in the repertoire of Les Percussions de Strasbourg back in the 1970s (e.g. works by Xenakis). The instrumentation alone is a large deterring factor, as is deciphering all of the instructions in the score. The work is very complex both rhythmically and in terms of interplay within the ensemble. There are also moments of striking beauty and simplicity. This piece is likely to be played only by professional percussion ensembles if they can acquire all of the instruments.

Hughes, Gordon (b. 1975)

Elysium

Date of Composition: 2001
Publisher: Rhythmscape Publishing Australia
Number of Players: 6
Instrumentation: Vibraphone, 2 marimbas (shared), 3 timpani
Duration: approx. 4 minutes
Level of Difficulty: Intermediate
Recording: Various artists, *Revolutions*, available from Rhythmscape.au.com, 2005.

     Elysium for percussion sextet is a highly tonal work (B-flat major) and features chorale style writing. All notes are to be rolled in the marimba parts, while the vibraphone and timpani parts are mostly struck. The composer has written for two players per marimba; each part has been written for a 4.3 octave marimba with optional low notes if larger instruments are available. The writing is mostly stepwise and/or arpeggiated, allowing for two mallets in all keyboard percussion parts. Appropriate mallet choices for the marimba parts will achieve a seamless connection from note to note, allow the marimba sound to blend, and create an organ-like sustain.

     At the start, the main theme of the work is presented solo by one of the lower marimba parts. The orchestration thickens for further repetitions of the theme allowing full harmonies. The vibraphone enters at rehearsal letter B for a transitional phrase that builds in both tempo and volume to a climax at letter C. Marked fortissimo and *sonore* (sonorous), the climax is a full statement of the main theme by all six players fully harmonized and now containing countermelodies. The score indicates that the players should decrescendo little by little two measures before rehearsal D, but the dynamic marking at D for all players is fortissimo. Two marimba parts (one high and one low) play the last four measures of the main theme in unison while the other two marimbas and timpani provide harmonic support. The vibraphone part

evokes the sound of church bells with its repetitive descending scalar line. The piece closes with a unison crescendo of a B-flat major chord.

This work is suitable for an intermediate percussion ensemble due to its small instrumentation, relatively narrow range, and chorale style writing. *Elysium* is appropriate for an advanced middle school percussion ensemble, a good high school ensemble, or a young/inexperienced college ensemble.

Humble, Keith (1927-1995)

Etchings

Date of Composition: 1988
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Glockenspiel, crotales, song bells, tubophone, 4 marimbas (4.3 oct.), 4
                  vibraphones
Duration: approx. 12 minutes
Level of Difficulty: Professional
Recording: None
Other: Written for Adelaide Percussions

Etchings is a very complex work for tuned percussion instruments. It incorporates a number of extended techniques such as pitch bending on the vibraphone (accomplished by placing a rubber mallet on the node of the bar, striking with a normal mallet, and then pressing the rubber mallet into the bar away from the node), independent (one-handed) rolls, and Stevens rolls (American marimbist Leigh Howard Steven's four-mallet double lateral roll, typically played by the sticking permutation 1243 or 4312). Often, the individual performers must play on marimba and vibraphone simultaneously, and even play between all three of their keyboard percussion instruments in very quick succession. Mallet choice is left to the discretion of the performer. The piece is essentially through-composed and contains a number of different characters including a brief scherzo and gentle lilting section. There is a great deal of

coordination and communication necessary within the ensemble; many parts seem gestural, and neither the performers nor audience may know whether the music is lining up vertically exactly the way it is written. Pitched material is atonal throughout.

Etchings is suitable for a professional percussion ensemble. A conductor may be necessary to keep the group together through the most difficult passages. Finding a way to play glockenspiel/crotales/song bells along with the marimba and vibraphone may prove to be one of the more difficult aspects of the work. As with other works written for Adelaide Percussions, building or acquiring a tubophone may prevent performances due to the time or cost required.

Knehans, Douglas (b. 1957)

Dawn Panels

Three movements: I, II, and III

Date of Composition: 1988
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Marimba, vibraphone, thunder sheet (3 feet by 4 ½ feet), bongos, snare
> drum, congas, 3 roto-toms (8", 10", 12")
> Player 2: Xylophone, glockenspiel, tubular bells, 4 roto-toms (8", 10", 12", 14"),
> 3 concert toms (10", 12", 13")
> Player 3: Xylophone, 4 wood blocks (very large, large, medium, small), vibraphone,
> anvil, 4 timpani (20", 25", 28", 32")
> Player 4: Whip, 2 log drums, bongos, congas, glockenspiel, song bells, orchestral
> bass drum (w/foot pedal), 4 timpani (23", 25", 28", 32")

Duration: approx. 15 minutes
Level of Difficulty: Advanced/Professional
Recording: None

Movement I opens with an aggressive statement for keyboard percussion instruments playing forcefully (with hard sticks) in unison rhythm. The seven-measure introduction presents groupings of both seven and five sixteenth notes, which are used prominently throughout the

entire work. Following the opening, a subito 'molto allegro' tempo change ushers in the first thematic idea presented by the keyboard percussion. After a loud whip crack on the downbeat comes a syncopated melody (the parts combining to create second inversion chords) comprised of groupings of seven sixteenth notes a total of two times before the log drums answer with a statement of the melody. The log drums are accompanied by groupings of seven sixteenth notes played on the marimba. Switching roles, the marimba takes over the melody while the log drums accompany with groupings of seven sixteenth notes ornamented by flams. The marimba solo writing is very difficult, and is characterized by large intervallic leaps and multiple octaves separating the right and left hand. This part would stretch the technique of any four-mallet marimba specialist.   The second section of this movement features the two xylophone players with a rolled, more lyrical melody lasting seven quarter notes accompanied by the marimba and bongos/congas trading groups of seven sixteenth notes. A feature of the second half of this movement is a number of metric modulations that often take the former grouping of five or seven notes and turn it into the quarter note. To close the movement, the composer brings back the lyrical theme in the xylophones and then the opening theme drawing to a quiet close punctuated by the whip.

Movement II is very slow and features quintuplets and septuplets. The instrumentation is comprised entirely of metallic keyboard instruments and a tam tam for a brilliant and shimmering sound. The individual players require an excellent sense of internal subdivision as parts are often in opposition with one another. They are often asked to play quintuplets or septuplets over half notes (5:2 or 7:2). The final six and a half measures are in unison (both rhythmically and dynamically) beginning with a subito triple forte and eventually dying away to nothing.

Movement III combines elements from the first two movements. The idea of quintuplets or septuplets over longer durations (for example, the half note or whole note) is taken from the second movement while rhythmic motives are repeated from the first movement. The composer uses drums in this movement only, but does maintain a sense of melody from the specific pitches employed in the roto-toms and timpani. The movement ends with a seven-measure coda featuring a great deal of repetition. It ends loudly but not in rhythmic unison.

Dawn Panels is appropriate for an advanced college or graduate level percussion quartet. The instrumentation might provide an obstacle for some programs (the number of roto-toms and two sets of timpani). While the composer gives sizes for the timpani, a 26" timpano could be substituted for a 25" timpano. As the instrumentation is unique for each movement, it might be possible to program a single movement more effectively than the entire piece.

Kos, Bozidar (b. 1934)

Quasar

Date of Composition: 1987
Publisher: Australian Music Centre (parts only)
Number of Players: 4
Instrumentation:

> Percussion 1: 2 wood blocks, 2 temple blocks, wood-plated drum, 2 bongos, 2 tom toms (medium and low), bass drum w/pedal, 22" suspended cymbal, 2 cowbells (medium large and large), gong, tam tam, vibraphone
> Percussion 2: 2 wood blocks, temple block, slit drum, bongos, timbales, bass drum, 28" timpano, triangle, 14" suspended cymbal, 2 metal pipes, cowbell, large cymbal placed on timpano
> Percussion 3: 2 wood blocks, temple block, slit drum, 3 small roto-toms, snare drum without snares, bass drum, 30" timpano, triangle, 18" suspended cymbal, 2 metal pipes, cowbell (medium), large cymbal placed on timpano
> Percussion 4: 2 wood blocks, 2 temple blocks, wood-plated drum, bongos, 2 roto-toms (medium and low), bass drum w/pedal, 24" suspended cymbal, 2 cowbells (medium large and large), gong, vibraphone

Duration: 14 minutes

Kos' *Quasar* takes its title from an object in space that emits an enormous amount of energy (in both light and radio wave forms) and is powered by a nearby black hole. Quasars are believed to be the most distant objects yet discovered in the universe.

Quasar exists only as individual parts (no score is currently available). Any ensemble wishing to perform this piece may have to spend extra time figuring out how the individual parts work together. The first large section of *Quasar* is scored for wooden and skin instruments. It begins with a simple texture of quarter notes and eighth notes, but as it progresses becomes increasingly complex in terms of rhythm and ensemble. A different staff is used for each group of instruments, so each player must try to combine both staves as one composite rhythm (this is sometimes difficult as the spacing of notes is not always spatially accurate). The effect of this first large section is scattered sound eventually coalescing to greater synchronization. It builds in energy (through both increased rhythmic activity and faster tempos) and is characterized by syncopation and loud accents. The middle section is scored for metallic instruments including two vibraphones. It is very ethereal and reminds one of twinkling lights. While this section is very distinct in terms of timbre, it still retains a high amount of syncopation like the earlier section for wood/skins. The vibraphone parts tend to crescendo and decrescendo around the twinkling sounds of gongs and cowbells, trading off peaks and valleys with one another. A transitional section of wood block sounds starting in the distance, moving closer, and then passing by leads back to a recapitulation (from a textual and timbral standpoint) of material similar to the opening played on wood/skins. It ends strongly with a unison statement on drums.

Quasar is appropriate for a very advanced undergraduate ensemble or an advanced graduate ensemble. It is very difficult to coordinate rhythmically, but many ideas in this can be

taken less literally and as more of a gesture. The instrumentation is made up from mostly

commonly found percussion instruments (or easy to find 'found' instruments such as metal

pipes). The only obstacle is the wood-plated drum or creating an acceptable substitute. This

work would be ideal in the middle of a program or perhaps towards the beginning. A successful

performance will require much hard work and rehearsal time, but should be a very rewarding

experience.

Lawrence, Alan (b. 1949)

X, Y

Three movements: I, II, and III

Date of Composition: 2005
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Triangle, tambourine, 3 cowbells (large, medium, small), 3 gongs, crotales,
> glockenspiel, vibraphone (shared with Player 2), marimba (shared with
> Player 3), large tam tam
> Player 2: Vibraphone, marimba (shared with Player 3), 6 wood blocks, gong
> Player 3: Marimba, 3 tambourines, wood block
> Player 4: Drum kit

Duration: 20 minutes
Level of Difficulty: Advanced/Professional
Recording: None

  X,Y is written for solo drum kit and three percussionists. The piece opens with a cadenza

for drum kit at quarter note = 126. Though written out, it has an improvisatory quality.

Keyboard percussion parts enter aggressively at measure 50 at a new tempo (quarter note = 72).

Parts are very syncopated, and often polyrhythms are created by opposing rhythms occurring

simultaneously. Four mallets are necessary for the vibraphone and marimba parts, as they tend

to cover the range of the instruments in a short period of time. Due to small subdivisions, this movement has a tendency to sound faster than it is.

The second movement also opens with solo drum kit. Implement choice for the drum kit varies; new timbres are created by playing with brushes or fingers. A sense of space is created by the long durations of the keyboard percussion parts with the drum kit filling time with improvisatory gestures. The rhythmic activity increases towards the end of the movement creating tension, but the dynamics remain quiet.

Movement III also opens with a drum kit solo and maintains a sparseness of texture (similar to the second movement) until metrically modulating at measure 228. The texture changes with all parts playing very soft sixteenth notes gradually building to an intense climax before dissipating. At this point, the drum kit drops out as the movement features the other three percussion players. Their parts create a constant but fragmented texture before leading to a *cantabile* section. The drum kit eventually reenters and is accompanied by rolls (long tones) in the keyboard percussion parts. From here the piece builds in rhythmic intensity to a one-beat unison rolled crescendo. The rhythmic intensity remains but quietly diminishes to nothing at the conclusion.

The piece is appropriate for an advanced or professional level ensemble. The drum kit player must be well versed in 'classical' music as all parts are written out and are rhythmically very complicated. Each of the percussion parts requires advanced skills on their respective keyboard instruments. These parts also require an excellent sense of time as there is much syncopation (even within the smaller note figures such as quintuplets and sextuplets). *X, Y* would be an excellent feature for an advanced drum kit player and would program well in the middle of a program.

Lloyd, Robert (b. 1948)

Bhakti

Date of Composition: 1974 (revised 1979)
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Vibraphone I, vibraphone II, glockenspiel, small Indian bells, and sleighbells
Duration: Variable
Level of Difficulty: Intermediate/Advanced
Recording: Robert Lloyd, *Robert Lloyd*, from the composer, n.d. OP

"Bhakti" is the Hindu yoga of love and devotion. *Bhakti* is a piece of patterns blending together to create a "texture of shimmering metallic beauty." [43] It is composed of six sections; the tonality of section 1a, 2a, and 3a is built around a three sharp collection (at times sounding like A major or the B Dorian mode) while the tonality in 1b, 2b, and 3b is built around a five sharp collection (B major or the C-sharp Dorian mode). The vibraphone I part is considered the leader of the ensemble. With the motor on, this pattern (Pattern 1) is repeated for the duration of section 1a with the other players entering with patterns 2, 3, 4, and 5 in order. Except for vibraphone I, the other players are allowed to repeat their pattern sporadically as they see fit. The texture should thicken towards the end of the section. At the beginning of section 1b, the leader changes to a new tonality (pattern 6) and the other players enter at will. Section 2a uses the same material as section 1a, but with busier playing from the other instrumentalists. Section 2b uses material from 1b, with busier playing. Section 3a differs slightly from 1a and 2a with the leader playing the opening pattern one octave higher. Both vibraphone parts are instructed to use the damper pedal less (keeping it depressed in order for the ringing sound to build) to create a shimmering effect. Section 3b uses the material from 1b and 2b, but grows in intensity to a climax before leading to the coda similar to the previous climax but busier and louder.

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[43] Robert Lloyd, *Bhakti* (Sydney: Australian Music Centre, 1974).

Bhakti is suitable for an intermediate percussion ensemble. Only two mallets are required. Each pattern is rhythmically and tonally simple, and the repetition means only a few measures of music must be learned by each player. The most important aspect of this piece is communication and listening within the ensemble. Knowledge of American minimalism may help the inexperienced groups realize this piece more effectively. The need for two vibraphones may prove to be a limiting factor for some programs. Any small bells can be substituted if authentic Indian bells cannot be found.

Principles of Simultaneous Rhythms

Date of Composition: 1985
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Soprano boo bams, 2 Javanese gongs, alto boo bams, 4 tenor metal drums,
                    4 bass metal drums
Duration: Variable
Level of Difficulty: Intermediate/Advanced
Recording: None

This work opens with all four players in 7/4 time. There is no marked tempo. A simple groove is created through the combination of players one, three, and four. In the next section, the players are grouped into pairs. All players have eighth notes written, but the time signatures are different for the two groups of parts. An accent is placed on the downbeat of each measure to mark the time signature. The pairs of parts are brought back together with everyone playing in a 6/4 time signature comprised of dotted quarter, quarter, and eighth notes. The next section, labeled 'Simultaneous Rhythms,' allows each player to solo. The first is six measures of eighth notes in a 7/8 time signature ($6 \times 7 = 42$). Each of these improvised sections is played five times, first as tutti and each subsequent time with one of the players soloing. The second is five measures of eighth notes in a 9/8 time signature ($5 \times 9 = 45$) played five times. The third is seven measures of 6/8 ($7 \times 6 = 42$) and the last is nine measures of 5/8 ($9 \times 5 = 45$); the time

signatures and number of measures are inverted. Following this group of solo sections, each player plays unison quarter notes but in different time signatures (the first note of the time signature is accented, like before). The composer tells each player the number of repetitions required of his own time signature for the ensemble to resynchronize and play a theme (labeled by the composer) in unison. The next section combines the idea of multiple time signatures played by pairs of parts with improvised solos (tutti the first time, solos by each player after), again followed by unison quarter notes in each part playing different numbers of repetitions in different time signatures. The work draws to a close with the 'theme' marked earlier by the composer with a five-measure codetta added.

This work is suitable for an advanced high school or university percussion ensemble. The instrumentation may be a problem, but bongos could be substituted for the boo bams. A great deal of focus is required for a successful performance since all performers must count large numbers of repetitions (as many as 105). Improvising over the odd and mixed meters may be difficult for a less experienced ensemble.

Sticks

Date of Composition: 1980, revised 1985
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Each percussionist plays 2 toned drums (bongos, congas, etc.)
Duration: approx. 20 minutes
Level of Difficulty: Intermediate/Advanced
Recording: None

Sticks is inspired by the central Australian desert music of the Pitantjatara people and the interlocking drum patterns found in Balinese gamelan music. The tempo is fixed at 138 beats per minute and each measure is repeated four times (unless otherwise indicated). It is similar in concept to Steve Reich's *Drumming* from 1971 for two reasons; changing patterns and

interlocking drum parts create melodies, and there are some passages of additive processes (where one note will be added to the previous measure). Each performer plays on one drum for the first 50 measures and then on both for the rest of the piece. The ends of large sections seem to be marked with crescendos to fortissimo. From the beginning to rehearsal letter H the piece rhythmically employs some quarter notes, but mostly eighth notes. After H sixteenth notes are introduced, creating much more intricate interplay within the ensemble.

While this piece is capable of being performed by an intermediate ensemble, the sheer number of repetitions requires a high level of concentration and may be more suitable for a more experienced group of players.

Whirling Dance

Date of Composition: 1979
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Percussion I: Bongos (tuned high and low)
> Percussion II: 2 tom toms (tuned high and low)
> Percussion III: Mark tree, cymbals (piatti), tam tam
> Percussion IV: 3 timpani (tuned A, E, A)

Duration: approx. 5 minutes
Level of Difficulty: Intermediate
Recording: None

This piece was inspired by chapters in the Persian Sufi book <u>The Conference of the birds</u> by Favid ud-Diu Altar about the whirling dervishes of Asia. The composer describes the piece as not very difficult and is intended for the performers to enjoy the physical act of playing the drums.[44] No tempo marking is indicated in the score. Much of the accompaniment material in this piece is the layering of one measure ostinati. There is also a sense of melodic interplay

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[44] Robert Lloyd, *Whirling Dance* (Sydney: Australian Music Centre, 1979).

through interlocking rhythms and the resultant melodies created by combining instrumental timbres. The timpani, bongos, and tom toms are the main melodic instruments, sometimes trading motives as a sort of call and response. When not functioning as the melody, these instruments typically blend into the texture with the other accompaniment instruments. The smallest subdivision in the piece is the sixteenth note triplet.

Overall, the rhythms in this piece are attainable by a young percussion ensemble (intermediate high school). The strong ending makes this piece an appropriate opener or closer on a percussion ensemble concert. This is one of the few works examined in this document written for a younger ensemble by any composer.

Lumsdaine, David (b. 1931)

Rain drums

Date of Composition: 1993
Publisher: University of York Music Press
Number of Players: 4
Instrumentation: Each player has three medium sized open tabors (at the discretion of the player; ethnic drums are encouraged)
Duration: 11:15
Level of Difficulty: Advanced/Professional
Recording: None
Other: Commissioned by Synergy Percussion

Rain drums have existed in Asia for nearly 5,000 years. They are typically made of bronze, and are 'played' by the heavy rains during monsoons. Frogs often decorate the top of the drum because the 'Thunder God' is afraid of them. The composer created this piece wondering what it would be like to hear the drums when played during a quieter monsoon storm. Each performer should be spread apart as far as synchronicity will allow. The instrumentation is at the discretion of the performers; the use of ethnic drums is strongly encouraged.

Rain drums is structured as an elaborately worked out fugue. Over the course of the work, the subject is transformed rhythmically and through the use of metric modulation). The sixteenth note is to remain constant during the piece until the final two measures. All accents are meant to be heard as syncopations.[45]

Formally, the piece can be divided into three large divisions by time signature (3/4, 12/16, and 3/4). The subject is first heard played quietly by one player; each answer is transformed so that it retains some of the subject without repeating it verbatim. As the piece progresses, the texture thickens with the heavy use of sixteenth note rhythms. The music is very syncopated and busy. Essentially the first section is a big crescendo culminating in unison fortissimo rhythms before leading into a 12/16 section that is less heavily scored. It begins quietly like the first section and builds to a loud dynamic, but the volume (forte, fortissimo, etc.) is retained for a longer period of time. Again, all four performers playing loudly in unison signals a permanent return to 3/4 time. Nearing the end, the music becomes more sparse and quiet. The sound of trills imitating the sound of rain falling on the drums marks the end of the work.

Rain drums is suitable for an advanced college/university or professional percussion ensemble. The heavy syncopation across the performing space will prove a challenge to all performers. There is much interplay across the ensemble, especially the quieter/sparser parts of the piece that will be difficult to coordinate. The louder portions and unison rhythms should prove no problem to an experienced group of performers.

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[45] David Lumsdaine, *Rain Drums* (York: University of York Music Press, 1993).

Marcellino, Raffaele (b. 1964)

Pluperfect Square Dance No. 1

Date of Composition: 1992
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Slit drum, 4 temple blocks, xylophone, marimba (4 oct.)
Duration: approx. 2 minutes
Level of Difficulty: Intermediate/Advanced
Recording: Various, *Short Cuts No. 13*, No label listed, n.d.

  Pluperfect Square Dance No. 1 is the first in a set of works of the same title. Neither the

Australian Music Centre contains information about the instrumentation of the other works in the

set, nor is the piece listed on the composer's website.   The tempo for this piece is set at quarter

note = 108. It is a short, energetic dance using a minimum of material. Only 39 measures in

length, the composer keeps the performer and audience engaged with constantly changing meter;

in fact, there are only four places where consecutive measures contain the time signature. Aside

from the three-measure introduction, each measure of a time signature contains the same

material. For example, each bar of 11/16 contains a quarter note on the downbeat in the slit

drum, xylophone, and marimba accompanying a pattern of sixteenth notes in the temple blocks

(grouped 4 + 4 + 3). The piece includes twelve different meters, each with its own material.

Though the material is repetitive, the order of the measures changes constantly. The two

keyboard parts for xylophone and marimba use a minimum of pitches. The xylophone uses only

three high pitches (E, F-sharp, and D) and are always played in the same octave.   The marimba

utilizes the lower end of the four-octave range and only contains five pitches played in the same

octave (C-sharp, D, D-sharp/E-flat, F-sharp, G-sharp). Three mallets are required for the

xylophone while four mallets best suit the marimba part to avoid some large leaps (though only

three are necessary). The piece closes with a strong ending marked fortissimo, though it feels

like the work should continue since this 3/8 measure was played earlier.

This work is appropriate for an intermediate percussion ensemble (advanced high school

or young college ensemble). The largest hurdles are overcoming the constantly changing meters

and keeping the groupings of sixteenth notes accurate. Some schools, especially high schools,

may need to substitute for the slit drum. Two large wood blocks of differing pitch might be

acceptable substitutions.

Morgan, David Sydney (b. 1932)

'Fun and Games' Suite, Op. 73

Seven movements:

1. Play
2. Pain
3. Hearth and Hornpipe
4. Ritornelli and Ratatattoo
5. The Onkaparinga at Clarendon
6. "Poor Tom's a-cold" (Elegy for a Cat)
7. Vertiginous Valediction

Date of Composition: 1983-86
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

Player 1: Glockenspiel, xylophone, Casiotone M-31, tubular bells, snare drum
(medium), tom tom (high), suspended cymbal (small), 3 plate gongs,
ratchet, anvil, sandpaper blocks
Player 2: Marimba (4.3 oct.), snare drum (big), tom tom (medium), bass drum, 2
timpani, sizzle cymbal, gong (medium), triangle
Player 3: Vibraphone, snare drum (small), tom tom (low), pedal bass drum, 2
roto-toms, hi-hat, suspended cymbal (medium), flexatone, mark tree
Player 4: Glockenspiel, marimba (4.3 oct.), 3 bongos, suspended cymbal (big), 5
temple blocks, 3 tam tams, Casiotone M-31 (shared)

Duration: approx. 20 minutes
Level of Difficulty: Advanced/Professional
Recording: None

Other: Written for Adelaide Percussions

The first movement, "Play," is based on the English nursery rhyme and singing game "Pop! Goes the Weasel." Presented in its entirety at the beginning, the song gets fragmented and transposed at the movement progresses. Also, other instruments humorously interrupt the tune. The second movement uses the intervals of a half step and perfect fifth to create an unsettling effect. Soft pulsing parts for drums and quick crescendos to and from extreme dynamics help reinforce the title through insistent throbbing and lightning strikes. The third movement, "Hiraeth and Hornpipe," is based on the Welsh word "hiraeth" which has no direct English translation but approximates as 'longing' or 'yearning' and the British folk dance known as a hornpipe. The fourth movement combines Vivaldi-like eighth note ritornelli interrupted by the hornpipe melody from the previous movement, creating a musical "stew" of different elements. When the ritornello recurs it is changed in terms of pitch (like the Baroque ritornelli) and, sometimes, rhythmic groupings. The fifth movement is about the Onkaparinga River (also known as the "Women's River") flowing through South Australia in the Adelaide region. Clarendon is a town in South Australia. A sparkling glockenspiel pattern accompanies a wave-like melody that gently rises and falls on marimba. Bizet's "March of the Toreadors" from the opera *Carmen* is quoted frequently. The sixth movement, whose title is taken from Shakespeare's play *King Lear,* is subtitled "Elegy for a Cat." It is like a funeral march but in the major mode. The final movement "Vertiginous Valediction" attempts to disorient the listener with everything the composer has at his disposal.

Fun and Games is suitable for an advanced college/university percussion ensemble. Although humorous and light, it is not an easy piece to perform. There are many changing meters, parts that require a developed four-mallet technique, and musical ideas that are tricky for

the performer and are supposed to surprise the listener. Program notes that explain the British,

Australian, and classical music references will help the audience understand the humor behind

this piece.

Loss, Op. 71

Two Parts:

Part I:

1. Battery
2. Funeral Music
3. Requiem
4. Cloud Cuckoo Land

Part II:

 5. Fons amoris

Date of Composition: 1982
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

>   Player 1: Xylophone, glockenspiel, snare drum, medium tam tam, 2 wood blocks, tenor drum, 3 tom toms, bass drum w/pedal, large suspended cymbal, small tam tam, large tam tam, triangle, roto-toms, cuckoo whistle, wind machine, practice pads
>   Player 2: Marimba, snare drum, large bass drum, medium tam tam, medium bass drum, small bass drum w/pedal, 5 tom toms, large tam tam, 5 temple blocks, tubophone, guiro, cuckoo whistle, ratchet, tenor drum
>   Player 3: Vibraphone, 6 small gongs, snare drum, medium bass drum, small bass drum w/pedal, tubular bells, tom tom, whip, brass chimes, suspended finger cymbal, triangle
>   Player 4: Glockenspiel, large tam tam, large suspended cymbal, timpani, snare drum, xylophone, tubular bells, tenor drum, wood blocks, tom tom, ganza, Casio MT-31 keyboard

Duration: approx. 20 minutes
Level of Difficulty: Professional
Recording: None

David Morgan's *Loss, Op. 71* is divided into two large parts. The first part consists of four separate movements while the second part is one movement. The instrumentation is inexplicably left out of the score. Movement I 'Battery' consists of seven connected parts: Introduction, Battery I, Interlude I, Battery II, Interlude II, Battery III, and a Coda. The introduction is scored for keyboard percussion instruments and presents much of the intervallic material (augmented fourths, perfect fifths, major and minor sevenths) used during the movement as a whole. Battery I is dominated by a fortissimo snare drum playing a dance-like ostinato of four measures.   The glockenspiel enters with an incessant, insistent ostinato of seven pitches in quarter notes (E-flat, E, D, C, B-flat, B, and A) played at a piano dynamic. Entering in a different time signature (3/2, as opposed to the 1/1 of the snare drum and tam tam), the six small gongs enter with a mezzo forte ostinato of eleven half notes. The tam tam provides a quiet drone played first at a seven measure interval, then six, five, etc., down to one before repeating this process additively (one, two, three, etc.). Interlude I returns to keyboard percussion instruments and the material is taken from different combinations of the seven pitches used in Battery I. Battery II is similar to Battery I, but the marimba replaces the glockenspiel with an ostinato of three measures at a piano dynamic. Interlude II is dominated by the glockenspiel ostinato from Battery I. Battery III is in a new time signature (3/4) and begins with a four-measure snare drum ostinato at a forte dynamic, but this time the other instruments are dynamically equal. The pitch material is a reordering of the seven pitches used earlier. The coda combines elements from the battery, but introduces new timbres (such as the wood blocks in place of the snare drum) and all dynamics are soft.

Movement II, entitled 'Funeral Music,' is scored for keyboard percussion instruments and a tenor drum playing a dirge-like rhythm. At times the music is soft and reflective and at

others the music is very loud and angry. The sounds of wailing are invoked by an insistent downward glissando on glockenspiel. After building to a final peak with triplets in conflict with eighth notes, the movement ends quietly.

The third movement 'Requiem,' consists on a number of parts: 'Dies Irae,' 'Dies belli,' 'Rex tremendae,' 'Lux aeterna,' 'Requiem aeternam,' and 'In paradiso.' The 'Dies Irae' portion is fast and aggressive, and features groupings of five notes incorporating both possible whole tone scales. 'Dies belli' resembles the Battery episodes from the first movement, but like the previous section takes over the five-note groupings before quickly changing to 2/4. It is dominated by the sounds of multiple snare drums and drums without snares such as tom toms. The 'Rex tremendae' section is marked 'maestoso' and is at a slower tempo, like an angry march. The final three sections last only a few measures each and call for two performers to chant 'lux aeterna,' 'requiem aeternam,' and 'in paradisum' before drawing to a close.

The fourth movement, 'Cloud Cuckoo Land,' is very different from the previous three movements. Keyboard percussion instruments mimic bird calls accompanied by soft ethnic instruments such as a ganza shaker or guiro. Each performer must play a cuckoo whistle at the same time but each player is given a different note duration so a layering effect is achieved. The Casio MT-31 keyboard is introduced and plays nothing but C major and F major triads. The sounds of bird calls are imitated by keyboard percussion again and build to a forceful ending.

Part II, the final movement, 'Fons amoris' (translated from the Latin as 'fountain of love'), combines motives/ideas from the previous movements, but differs in that much of the material is triadic (though there are no common practice period chord progressions). Much of the material is decorated with suspensions. The movement opens as an extended solo for vibraphone, very sweet and expressive. The composer introduces an uncommon instrument: the

tubophone. Essentially, the tubophone is similar to keyboard percussion instruments, but instead of having keys/bars made of wood or metal it has metal tubes. The ends of the tubes are struck using the hands and the length of the tube determines the pitch. Texturally, after the vibraphone solo, the movement is thickly but delicately scored. Motives or sounds/instruments used in previous movements return at various points, but overall the movement is dominated by the sounds of metallic keyboard percussion instruments. It ends quietly with E-flat major, D major, and A major chords sounding simultaneously.

This piece is suitable for a professional level ensemble. The scope, length, sheer number of notes, and instrumentation are best realized by professional musicians. Any electric keyboard with the appropriate sounds could substitute for the Casio keyboard if necessary. The tubophone will probably be the deciding factor when trying to program this piece. It appears that the instrument must be hand made (or the performers must find/rent one). Performers could program movements individually, but with the cyclic ideas a full performance is probably most effective.

Pearce, Trevor (b. 1954)

Deserts I

Three movements:

I.   Sostenuto e delicato (quarter note = 52)
II.   Molto regolare (quarter note = 60)
III.   Sempre delicato (quarter note = 46)

Date of Composition: 1982
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: 4 snare drums, large suspended cymbal, large sizzle cymbal, bass drum, 4 tom toms, marimba, xylophone, vibraphone, piano, 3 timpani, gong, crash cymbals, tam tam
Duration: 17 minutes
Level of Difficulty: Advanced/Professional

Recording: Synergy, *Anthology of Australian Music on Disc, Vol. 2*, Canberra School of Music, CSM:2, 1995.

The first movement opens with soft sustained buzz rolls on snare drums, creating a kind of shimmering sound. These rolls are punctuated by occasional accents decorated with grace notes. Suspended and sizzle cymbals create the hazy sound of the desert sun beating down relentlessly. This shimmering effect was used by Peter Sculthorpe in *Sun Music III* (1967). Tom toms and marimba create a static environment by repeating one or two beat long ostinatos. The piano enters with its own ascending ostinato of thirty-second notes with the simmering texture of snare drum and suspended cymbals still present. The movement dies away to nothing at its conclusion.

Movement II introduces the sound of timpani for the first time, featuring a dissonance between the pedal tone A and a quick rhythmic figure on B-flat. A dialogue is created by flourishes of notes marked 'prestissimo' between the tom toms and snare drum. This dialogue is passed off to the marimba and piano, finally adding the xylophone (marked 'delicato') with the rhythmic figure played by the timpani from earlier in the movement. The movement delicately fades away.

Movement III features the keyboard instruments. They create an active texture of constant rolls and thirty-second notes. Unpitched percussion instruments add accented punctuations to the keyboard texture. Like the previous movements, this movement also fades away to nothing.

This work would be suitable for an advanced college/university percussion ensemble. One of the performers must have a developed piano technique. The keyboard percussion parts require three or four mallets (most of these parts are repeating the same chord quickly in succession).

Pertout, Andrian (b. 1963)

Fragments of the Soul

Date of Composition: 1999
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Marimba (5 oct.), xylophone, crash cymbals
> Player 2: Vibraphone, glockenspiel, triangle
> Player 3: 14" snare drum
> Player 4: 36" bass drum

Duration: 3:48
Level of Difficulty: Advanced
Recording: Not available

Fragments of the Soul takes as its departure point improvisations on the bass drum and the *bombo* drum traditions of South America (where the sound of the shell of the drum provides a timbral contrast to the sound of the drum played with a mallet). It contains three large sections that can be divided into ten precise divisions. The composer directly states it was his intention to create the 'golden proportion.'[46] The score is marked 'Andante espressivo' (quarter note = 88) though there is little lyrical writing and the piece maintains a 5/4 time signature. Pitched material for the keyboard instruments is based on three components: the octatonic scale, a major seventh/flat five chord, and a whole tone scale. Both the marimba and vibraphone parts are virtuosic, with rapid figuration, very wide four-mallet intervals, and difficult rhythmic coordination between each player's hands. To compound the latter, the marimba/xylophone and vibraphone/glockenspiel parts require a great deal of skill to coordinate their parts rhythmically. Both parts require a developed four-mallet technique. Motives recur throughout the piece but at different pitch levels. The snare drum part accentuates Fibonnaci divisions (the Fibonnaci

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[46] Andrian Pertout, *Fragments of the Soul* (Sydney: Australian Music Centre, 1999).

sequence is an endless series of numbers where each number is the sum of the previous two)

when appropriate. It is a difficult part due to the mostly quiet (pianissimo) dynamics and some

unusually short roll durations (of one sixteenth note). This forces the performer to make

decisions about how to execute these rolls, for example, whether to use one hand motion or two.

The bass drum part rhythmically crosses the bar line and attempts to displace the downbeat for

the audience. Its heavy use of syncopation requires a great deal of concentration by the

performer.

This work would be suitable for an advanced college percussion ensemble with two

advanced keyboard percussion players. The rhythmic coordination of the ensemble must be

developed to a high degree. A successful and accurate performance will require a great deal of

practice by each individual and the ensemble.

Plush, Vincent (b. 1950)

Helices

Date of Composition: 1986
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Each performer needs: Side drum with snares, three drums of relative
            pitch (high, medium, low), bass drum, tam tam, suspended cymbal; player
            I requires a single pitch whistle for cueing

Duration: approx. 5:20
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy Percussion

For *Helices,* the percussion quartet is spread apart as widely as possible (the composer's

ideal is for one performer in each of the corners of a square performance space) while

maintaining eye contact. It is designed for performance in a large resonant space such as a

cathedral. All performers are to play from the score. Each quarter note is approximately one

second and the composer has produced a time line above each system as a reference point. Most of the events in this piece occur in canon, passed around to all players in a multitude of combinations (clockwise, counterclockwise, diagonally, and figure 8). During the first two minutes, a rolled texture is maintained first on bass drums (with the players passing around a crescendo) and then on snare drums. Around the 2:20 mark, the performers move to the three drums of differing pitch playing rhythmic motives in a counterclockwise canon. The repetitions become slower and slower until a cue from the whistle commands the ensemble to stop. At this point, the ensemble plays its first notes in unison initially in pairs and finally punctuated by a loud note played by all four members. The rolled texture on snare drums recurs with the sounds of struck suspended cymbals now added. Flourishes on drums are passed around before giving way to 4-5 second freely improvised parts. All players move to tam tams and build to a deafening unison climax. A short section of simultaneous improvisation on drums by all players leads to a final thunderous unison on bass drum.

A successful performance of *Helices* requires an experienced ensemble capable of communicating across a large performing space. The performance space and ideal stage dimensions unfortunately limit the ability to program this work. All of the instruments should be available at the university level though four concert bass drums might be a limiting factor. Suitable for an advanced college ensemble, *Helices* could be a good precursor for Xenakis's *Persephassa* and promises to be an interesting experience for performers and audiences alike.

Pratt, Daryl (b. 1955)

Fantasy

Date of Composition: 1993
Publisher: Available from the composer
Number of Players: 4

Instrumentation:

      Percussion I: Small whistle, small cymbal, 5 cowbells, 5 tom toms, glockenspiel,
                slide whistle, 1 octave of crotales
      Percussion II: Small whistle, medium small cymbal, flexatone, guiro, 5 temple blocks,
                timbales, xylophone, vibraphone, slide whistle
      Percussion III: Small whistle, medium cymbal, 2 bongos, conga, vibraphone
      Percussion IV: Small whistle, large cymbal, large roto-tom, large tom tom, bass
                drum, marimba, slide whistle

Duration: 20 minutes
Level of Difficulty: Professional
Recording: Daryl Pratt, *Pratt's Alchemy: Works for Percussion,* Tall Poppies TP 170, 2004.
Other: Commissioned by Synergy Percussion

Daryl Pratt's *Fantasy* is a tour de force for percussion quartet. The work was created for Synergy and each individual part features a different keyboard percussion instrument matched to the original members of the group. Along with the central keyboard instrument, each part is paired with assorted drums, unpitched percussion such as auxiliary instruments and cymbals, and a whistle. Each performer is featured in various sections of the work. The form is through-composed and resembles the "fantasia" from the Baroque period, an improvisatory work whose form is due to the performer's technique and skill rather than to conventional forms.[47]

Fantasy consists of seven parts played without a break. Part I opens with mysterious glissandos and trills on drums and unpitched percussion instruments. Intricate passagework is passed around the unpitched percussion before the vibraphone and marimba enter. The two keyboard parts play in unison against the two percussion parts playing in unison. Part II features the xylophone with cadenza-like writing punctuated with crotales. The glissandos and trills return along with the unison writing for vibraphone and marimba before the xylophone interrupts. A short section of mixed meter with all performers playing with their fingers transitions to Part III. Part III begins with a flurry of passagework on keyboard percussion

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[47] Daryl Pratt, liner notes from *Pratt's Alchemy,* Tall Poppies CD TP170, 2004.

instruments (glockenspiel/marimba played in rhythmic unison but in contrary motion; xylophone/vibraphone played in unison). The timbre constantly shifts with different keyboard instruments paired in unison. A solo for xylophone follows a lyrical solo for vibraphone. Quintuplets played in unison on keyboards signals a change back to drums. Improvisatory figures embellished with grace notes that accelerate/decelerate lead to Part IV. Part IV is a theme and variations led by the tom toms accompanied by timbales, bongos/conga, and bass drum. The theme is lyrical and the rhythmic activity increases as the variations progress. Part V is an extended solo for vibraphone accompanied by soft pitches on slide whistles. There is room for improvisation in the second cadenza. Part VI features melodies played by four differently pitched whistles. As stated earlier, the composer uses hocketing of rhythms throughout the piece, but part VI develops this to a greater degree. Different timbres are explored, including a section playing on the various parts of cymbals. Part VII consists of a solo for marimba accompanied softly by the vibraphone and ad lib bows, scrapes, and rolls on vibraphone, crotales, and cymbals. *Fantasy* concludes quietly and introspectively.

Pratt's *Fantasy* for percussion quartet is suitable for a graduate or professional percussion ensemble. Pratt's training as a classical percussionist informs his writing. Parts are difficult and often intricate, but are idiomatically written. Though the work explores a number of unusual timbres, it is not avant-garde like many of these types of pieces. It would provide a satisfying conclusion to any percussion ensemble program.

Schultz, Andrew (b. 1960)

Machine

Date of Composition: 1989
Publisher: Australian Music Centre
Number of Players: 4

Instrumentation:

> Percussion 1: Pedal bass drum, 2 brake drums, low claves, medium bongos, 2 slit
>> drums, 2 cowbells, wood block, 2 anvils
>
> Percussion 2: Pedal bass drum, 2 brake drums, medium claves, medium/high
>> bongos, 2 cowbells, wood block, 2 anvils
>
> Percussion 3: Pedal bass drum, 2 brake drums, medium/high claves, high bongos,
>> conga, triangle, 2 cowbells, wood block
>
> Percussion 4: Pedal bass drum, 2 brake drums, high claves, low bongos, 2 low tom
>> toms, 2 cowbells, wood block

Duration: 7 minutes (incorrectly listed as 20 minutes by the AMC)
Level of Difficulty: Advanced
Recording: Available on a self-produced CD from the composer.
Other: Commissioned by Synergy Percussion

Schultz's *Machine* is scored entirely for percussion instruments of indefinite pitch. The performers are asked by the composer to be placed as far apart as possible. The choice of instruments lends to the mechanical and industrial sound world implied by the title. It is composed in three sections (ABA) and is palindromic in structure.

The first section begins with a hammered motive of eighths and traded eighths (to create a composite straight sixteenth note rhythm). Many alternating time signatures are written but the piece primarily uses groups of two and three sixteenth notes, layered to begin at different times in each part. There is a great deal of repetition employed which helps to create a mechanical stasis (very notable in the alternating two measure groupings of 7/16 and 3/8). Nearing the end of the A section, the music becomes more sparse and finishes with a unison rhythmic statement that helps elide the A section into the B section.

The B section is characterized by a written overlapping rhythmic acceleration played offset by each part. All parts are marked forte with no change in dynamic, again illustrating the mechanical nature of the piece. Overall, this section is very short compared to the outer sections.

The return of the A section is considerably altered initially (perhaps to make the return a little less explicit), but settles into the repetitive section of alternating 7/16 and 3/8 measures. This is followed by the offset groupings of two and three sixteenth notes played canonically within the ensemble. It closes very similarly to the way it began but includes a short codetta played on wood blocks.

Overall, this work is suitable for an advanced college or university percussion ensemble. The canonic treatment of material within unusual time signatures is particularly tricky. The composer has written each part to be played with a minimum of three mallets, something that might be new to those with little multi-percussion experience.[48] This piece would be an effective high-energy opening or closing piece.

Sculthorpe, Peter (b. 1929)

Djilile

Date of Composition: 1981, arr. for percussion 1990
Publisher: Faber Music
Number of Players: 4
Instrumentation:

> Player 1: Vibraphone
> Player 2: Marimba, rain stick
> Player 3: Marimba, rain stick
> Player 4: Marimba, tam tam, thunder sheet

Duration: 7 minutes
Level of Difficulty: Intermediate/Advanced
Recording: Synergy, *Impact,* ABC Classics 8.770020, 1993.
Other: Arrangement specifically written for Synergy Percussion

Sculthorpe's *Djilile* is based on the Aboriginal melody "Whistling Duck on a Billabong" collected in northern Australia in the 1950's. Two mallets are suitable for each keyboard

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[48] The term 'multi-percussion' is used to describe a percussionist's set up that includes many different types of percussion instruments and may include a keyboard percussion instrument.

percussion part. Two rain sticks, a tam tam, and a thunder sheet are used to mimic the sound of a thunderstorm in the distance that moves closer and passes. Typically the vibraphone part is sparse, evoking the sound of twinkling stars. The aboriginal melody is heard in the marimba parts of players 2 and 3; it is rhythmically simple and in the minor mode. Player 4 enters with a haunting melody that is repeated frequently. Previously heard material is later reharmonized. The vibraphone part plays constantly from rehearsal number 4 and repeats a melody that evolves slightly in terms of rhythm, pitch, and register. A dynamic climax is reached at rehearsal number 6 and then the keyboard percussion parts fade away. The sound of the thunderstorm is evoked again; it builds to a peak and then fades away.

This piece is suitable for a college level percussion ensemble and possibly a very mature high school ensemble. There is much repetition in the marimba parts, but the vibraphone part requires a more experienced player due to the amount of syncopation and the changing duple/triple feel.

From Jabiru Dreaming (also known as Sun Song)

Date of Composition: 1989/1994
Publisher: Faber Music
Number of Players: 4
Instrumentation:

      Player 1: Vibraphone, rain stick
      Player 2: Marimba
      Player 3: Marimba, rain stick
      Player 4: Marimba, tam tam, thunder sheet

Duration: 7 minutes
Level of Difficulty: Intermediate/Advanced
Recording: Synergy Percussion, *Synergy with Samuels,* Tall Poppies TP030, 1994.
Other: Based on three aboriginal melodies collected by a French expedition in 1802. These are the first examples of Australian indigenous music in Western notation.

From Jabiru Dreaming is a transcription of the second movement of Sculthorpe's *String Quartet No. 11 'Jabiru Dreaming.'* Formally, there are three large parts (ABA) with an introduction and a short codetta to close the piece. The introduction, like *Djilile*, contains the sound of a thunderstorm at first from a distance, moving closer, and then fading away. One of the main aboriginal melodies is presented by the marimba marked 'drammatico' (with no accompaniment) and can be played in octaves if so desired. This leads into the A section at rehearsal number 1 marked 'Estatico' which is in A major. A marimba accompaniment of groupings of three sixteenth notes sets up the vibraphone playing a slightly embellished version of the initial marimba tune. New rehearsal numbers mark the entrances of the other marimba parts: one in contrary motion to the original accompaniment and the other a bass marimba part. Each succeeding statement of the vibraphone melody is embellished through the addition of grace notes or variations of the rhythm.

Rehearsal number 5 'Alla danza' marks the beginning of the B section and with it comes a change in tempo, tonality (D-flat major), melody, and texture. The active texture of A is replaced by a calm accompaniment of quarter notes on marimba with a new aboriginal melody in eighth notes in the vibraphone. This initial presentation is marked mezzo forte. The second statement of this theme at rehearsal 6 (now marked piano) adds a moving accompaniment in eighth notes by the bass marimba. The last statement of the melody at rehearsal 7 (now marked forte) features a change in the accompaniment rhythm from quarters to eighth notes played off the beat. This passage builds to fortissimo and then diminishes to piano at rehearsal 8 where the A section returns.

The return of A marks some changes to the accompaniment parts. The marimba part of three sixteenth note groupings is still here, but the other marimba part is playing an eighth note

accompaniment that resembles the B section. The bass marimba texture is also more active as

this entire A section crescendos from piano to fortissimo at rehearsal 10. Rehearsal 10 marks a

change in tonality to E major and features the main aboriginal melody presented in octaves but

combined with the accompanimental texture of the B section. The brief codetta in the score

differs from Synergy's recording of the work. Where the original has silence (as rests on beats

two, three, and four), Synergy's recording fills in the rests with a bass marimba part, most likely

to help the ensemble play together.

Overall, this piece is suitable for an intermediate college group or mature high school

group. All parts are playable with two mallets. A more experienced vibraphone player is

necessary to handle the solo role and the difficult subdivisions.

How the Stars Were Made

Seven movements:

> I. Prelude: Senza Misura
> II. Sea: Lento (eighth note = 84)
> III. Seashore: Ben misurato (eighth note = 104)
> IV. Interlude: Senza Misura
> V. Fire: Ben misurato (quarter note = 112)
> VI. Interlude: Senza Misura
> VII. Stars: Poco Lento (eighth note circa 132)

Date of Composition: 1971
Publisher: Faber Music
Number of Players: 4
Instrumentation:

> Percussion 1: Vibraphone, sand block, tam tam (medium), cymbal (small), maracas,
>   snare drum, xylorimba, 2 tom toms
> Percussion 2: Marimba, chimes, triangle, music sticks, small gong, sand block,
>   suspended cymbal, 3 tom toms, crash cymbals, glockenspiel, crotales
> Percussion 3: 2 suspended cymbals, crotales on string, timpano, china cymbal,
>   triangle, bongos, 3 tom toms, bass drum
> Percussion 4: 3 tam tams (low, medium, high), bass drum, bongos, maracas,
>   whip, large cymbal

Duration: approx. 10 minutes
Level of Difficulty: Advanced
Recording: Michael Askill, *Australian Percussion, Vol. 1,* Celestial Harmonies 13085-2, 1991.
Other: Commissioned by Musica Viva Society. First performed by Les Percussions de Strasbourg. Takes its title and structure from an Aboriginal Dream-Time legend.

The 'Prelude' lasts approximately 40 seconds (each system represents about 20 seconds). The texture is aleatoric in nature. Percussion 1, 3, and 4 begin quietly and build to climax about 30 seconds into the movement. Percussion 2 begins with a short fortissimo outburst on marimba at approximately 8 seconds. There is no break between movements.

The movement 'Sea' features the solo vibraphone accompanied by the other three players. Each of the accompaniment parts requires quick changes between instruments; therefore, many implements must be held for good tone production on each instrument. The movement appears more difficult due to the thirty-second note subdivisions, but the slow tempo allows for easier execution. Care must be taken in the vibraphone part to observe the tenutos, grace notes, and slurs. Pitch material is atonal. Three mallets are required for the marimba part.

'Seashore' is scored for unpitched percussion instruments. It is more sharply defined rhythmically than the previous two movements. The subdivisions are relatively simple with the sixteenth note as the smallest written note value. Generally, there is constant activity at the eighth note. Steady time and good internal subdivision are needed to successfully perform this movement. There is no break between movements.

Like the 'Prelude,' this 'Interlude' is aleatoric in nature. Unison fortissimo hits are introduced into the texture, followed by a trill from all four players. The vibraphone enters later in the movement and requires the use of a motor to create vibrato.

The movement 'Fire' is very similar to the 'Seashore' movement in terms of instrumentation and overall rhythmic texture. Some freedom is allowed as players 2 and 3 are

asked to play 'ad libitum' at certain times. Overall, this is the loudest movement of the piece. There is no break between movements

The second 'Interlude' is the longest of the aleatoric movements lasting approximately one minute and twenty seconds. It is very similar to the earlier interlude but includes ad libitum parts introduced from the previous movement. Like the earlier aleatoric movements, this one also builds to a loud climax and dies away at the end. There is no break between movements.

The final movement 'Stars' is very similar to the earlier movement 'Sea.' It features the vibraphone as the solo instrument again, but is more active rhythmically and faster than the earlier movement (still including tenutos and slurs). Both the solo and accompaniment parts become increasingly more complex rhythmically and build to a climax. The movement gradually diminishes to nothing at the conclusion.

This work is suitable for a university-level percussion ensemble. The solo vibraphone part is quite difficult and requires an experienced player. An understanding of aleatoric music and flexible ensemble playing is necessary for a successful performance. The instrumentation consists of common percussion instruments and is likely to be available at any college or university.

Sitsky, Larry (b. 1934)

Diabolus in Musica

Four movements:

      I. Jigokudo
      II. Gakido
      III. Chikushodo
      IV. Shurado

Date of Composition: 1986
Publisher: Seesaw Music (available from the Australian Music Centre)
Number of Players: 4

Instrumentation:

> Percussion I: 2 timpani, tubophone/xylophone, 2 suspended cymbals, 3 tambours, 2 side drums
>
> Percussion II: Bass drum, song bells, xylophone, 5 tom toms, 5 temple blocks, 5 gongs, 3 low-pitched cymbals, slapstick, tambourine on stand, wind chimes
>
> Percussion III: Vibraphone, marimba, 2 side drums, bass drum, 3 suspended cymbals, guiro, ratchet
>
> Percussion IV: Glockenspiel, vibraphone, 4 timpani, 5 bongos, 2 congas, 2 tam tams, wooden sticks, crash cymbals

Duration: 14 minutes
Level of Difficulty: Advanced/Professional
Recording: None
Other: Commissioned by Adelaide Percussions

The phrase "Mi Contra Fa est Diabolus in Musica" referred to the interval of a tritone in the medieval period. Much of the thematic material is based on the interval of a tritone. Each of the four movements is named after one of the four levels of Hell described in Japanese Buddhism. Despite the titles, the composer insists that the piece is not programmatic. It follows the established symphonic ideal with the second movement slow, the third movement a fast perpetual motion, and the first and fourth movements related. The third movement can be performed alone and should be referred to as "Perpetuum Mobile." Mallet choices are left to the discretion of the performer.

One of the unifying aspects of the work is the timpani playing E and F simultaneously, the first sounds of the piece that recur in later movements (according to the composer's notes, "Mi Contra Fa" does not mean E against F). One recurring rhythmic passage and one melodic passage are the other two binding thematic elements.[49]

This piece is suitable for a graduate or professional level percussion ensemble. Most of the instruments are easily found with the exception of song bells and the tubophone. The most

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[49] Larry Sitsky, *Diabolus in musica* (New York: Seesaw Music Corporation, 1986).

inhibiting factor may be the cost of the music, which fluctuates around AUS$100 (the cost listed

by the Australian Music Centre is for the score only, but the individual parts are included).

Smalley, Roger (b. 1943)

Ceremony I

Movements: I, II, III, IV, V, and VI
Date of Composition: 1987
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: Each performer: Claves, guiro, whistle, snare drum, gong, glockenspiel,
                    bongos, crotales; In addition, 2 vibraphones and suspended/sizzle
                    cymbals
Duration: 13 minutes
Level of Difficulty: Advanced
Recordings: Nova Ensemble, *Mizu to kori,* Vox Australis VAST 021-2, 1995.

    Ceremony I contains six movements played without a break. The composer gives

directions for the theatrics necessary for acting out the ceremony with positions for each player

and how they are supposed to move. Diagrams are included to show where the performers

should be after moving around. The set-up is focused on a table in the middle of the stage. It is

unclear based on the diagram where the larger stationary instruments are to be positioned. It

seems the handheld instruments should be on the table.

    Movement I is scored entirely for claves. Each player begins outside a door of the

concert hall, hopefully at each corner. The entrance of each player into the hall is staggered but

all end up in the center at the table. The entire movement is a slow accelerando eventually

becoming a long trill before player 1 segues to the second movement.

    Movement II is scored for guiros and whistles. Sixteenth note rhythms are traded around

the ensemble punctuated by the sound of the whistles. The notation appears to place the guiro

accents on a separate line from the unaccented scraped notes. At the end of the movement, the

snare drum is introduced to segue into the third movement.

Movement III is scored for four snare drums. Each player has notated rhythms, but the effect is that of staggered acceleration and deceleration. As each part 'accelerates' the dynamic increases and vice versa. The composer first exploits the sound of the drum with the snares on; as the movement progresses, he employs the effect again with the snares off .

Movement IV begins with the sound of a large gong (the composer probably means tam tam; gongs are specifically pitched). Once the players remove their snare drums (they presumably put them on before the third movement; no instruction is given in the score), they are instructed to move to bells. It is unclear whether the composer intends for orchestra bells (glockenspiel) or perhaps tuned cowbells (almglocken). This movement is a canon, with each player performing the first players' part starting at different time intervals.

Movement V is scored for bongos played by the fingers, contrasting the timbre of drumsticks used in movement three. This movement is very active rhythmically is characterized by accents played in unison or traded around the ensemble. It initially accelerates, reminiscent of the first movement, but settles with the dotted quarter at 108. Once this tempo has been established it remains for the rest of the movement. It segues into the final movement with players 2, 3, and 4 playing unison rhythms with constantly changing time signatures.

The final movement is scored for all metallic instruments, including the vibraphones and crotales. One of the players on vibraphone starts in the middle of the instrument and works each hand out to the extremities while the other player starts with each hand at the extremities of the instrument and works to the middle. They are accompanied by a roll on suspended cymbal with rivets (to create a sizzle) building to a crescendo. Each of these short statements by the vibraphones and cymbal is followed by all performers playing simultaneously on crotales. At

the end, all are instructed to allow their instruments to ring and quickly walk off stage. The

performers return for applause when all instruments have stopped ringing.

This work is suitable for an advanced college percussion ensemble. The instrumentation

will most likely not be a limiting factor, but the performance space might. The theatrics will

require more rehearsal for a unison realization of the composer's instructions.

Smetanin, Michael (b. 1958)

Minimalism isn't dead…it just smells funny

Date of Composition: 1991
Publisher: Available from the composer
Number of Players: 4
Instrumentation: 2 marimbas, vibraphone, glockenspiel, bongos, tom toms, triangle, crotale
Duration: 4 minutes
Level of Difficulty: Advanced
Recording: Synergy, *Impact,* ABC Classics 8.770020, 1993.
Other: Commissioned by Synergy Percussion

Seas of Steel

Date of Composition:
Publisher: Available from the composer
Number of Players: 6
Instrumentation:
Duration: 15 minutes
Level of Difficulty:
Recording: None

Speed of Sound

Date of Composition: 1983
Publisher: Available from the composer
Number of Players: 4
Instrumentation:
Duration: 13 minutes
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy Percussion

The three works by Michael Smetanin are listed here with information provided by the liner notes from Synergy's CD *Impact* and the Australian Music Centre. The scores were not received in time to be included in the document.

Stanhope, Paul (b. 1969)

Little Morning Star

Date of Composition: 1994
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: 2 marimbas (4.3 and 4.5 octave)
Duration: 5 minutes
Level of Difficulty: Intermediate
Recording: None

Stanhope's *Little Morning Star* is written for four players sharing two marimbas. "Morning Star" (or *mularra)* is the name of a song from North Central Arnhem Land, owned and sung by the Rembarrnga-speaking indigenous Australians. This piece uses an arrangement of the *Mularra* melody. It is presented as a tapestry of fragmented and insistent ostinatos, similar to American minimalism.[50] The 'molto allegro' tempo of quarter note = 160 is maintained for the duration of the piece. The piece is composed of mostly quarter and eighth notes, with a few embellishing sixteenth note patterns. Dynamics often shift suddenly, exploiting extremes for dramatic effect. All parts require two mallets and feature much single-line writing with some octave doubling. The main melody, presented fragmented at the beginning, is presented more directly later in the piece. Overall, the writing is very syncopated and requires a high level of ensemble communication in the more sparse phrases.

This piece is suitable for an intermediate level percussion ensemble, such as an advanced high school or intermediate college/university group. Because the parts were conceived with two

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[50] Paul Stanhope, *Little Morning Star* (Sydney: Australian Music Centre, 1994).

players per instrument, the range of each part is limited to half of the instrument. The simplicity

of the material will help the ensemble focus on matters of communication and interplay. A brief

introduction to the concepts of minimalism will help the younger ensemble better understand

how to perform this piece.

Westlake, Nigel (b. 1958)

Kalabash

Date of Composition: 2004
Publisher: Rimshot Music
Number of Players: 4
Instrumentation: 2 5-octave marimbas (shared), log drums, wood block, cowbell, splash
                cymbals (soprano, alto, tenor, bass)
Duration: 7 minutes
Level of Difficulty: Advanced
Recording: Various, *The Hinchinbrook Riffs: Chamber Music of Nigel Westlake, Vol. 2,* Tall
         Poppies TP187, 2006.

        Kalabash was intended to be a follow up to the earlier marimba quartet *Omphalo Centric*

Lecture. While the pieces have some similarity, *Kalabash* is a more tightly knit composition

with an ABA structure. It has been described as a 'funky shuffle.'[51] Though the work has a

swung feel and sounds improvisatory at times, all parts are specifically notated (as the composer

believed the piece would be played by classical musicians more than by jazz musicians).

Kalabash features less ostinatos and repetition within parts than its sister composition.   Four

mallets will help facilitate performance of the keyboard percussion parts, but only two mallets

are required. Using two mallets will help the performers keep personal space without running

into one another.

        Kalabash is suitable for an advanced college or professional percussion ensemble. It

does require the performers to cross or switch playing positions and share certain instruments

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[51] Gary France, "The Percussion Music of Nigel Westlake," http://www.rimshot.com.au
(accessed February 3, 2010).

that may be more ideal for one performer and not the other. The need for two five-octave

marimbas may be a limiting factor for some colleges/universities. The rhythms, while difficult

to decipher some of the swung rhythms in their classical notation initially, are not as difficult as

they first appear and often recur throughout the piece. *Kalabash* features much repetition of

material, but tends to be distributed among the ensemble so there is less repetition in individual

parts.

The Invisible Men

Date of Composition: 1996
Publisher: Rimshot Music
Number of Players: 4 + movie
Instrumentation:

> Percussion 1: Marimba (4.3 oct.), mouth siren, flexatone, 2 police whistles, duck call
> Percussion 2: Marimba (4.3 oct.), xylophone, timpani (shared with percussion 4), mouth siren, mounted bongos (shared with percussion 3), flexatone, china cymbal (shared), police whistle, 2 small Chinese gongs (high/low)
> Percussion 3: Snare drum, kick drum, hi-hat, 4 wood blocks (high to low), ice bell, cowbell (high), china cymbal, police whistle, sand blocks (mounted), bell tree, mark tree, mounted bongos, log drums (5 pitches), flexatone, wind gong, 4 tom toms (shared for percussion 4), bike horn
> Percussion 4: China cymbal, 4 tom toms, 4 wood blocks (high to low), ratchet (mounted), police whistle, wind gong, ice bell, duck call, cowbell, vibraslap (mounted), swanee whistle, tambourine (without head), broken glass – mounted bottles, hit with hammer, 2 small Chinese gongs (high/low), flexatone, glockenspiel, mouth siren, cuckoo whistle, 4 timpani, sand blocks (optional)

Duration: 11:45
Level of Difficulty: Advanced
Recording: None; Clip of movie with computer-generated accompaniment available at www.rimshot.com.au

The Invisible Men was composed as music for the silent film "Les Invisibles" produced in

1906 by Pathe Freres. The film is available free of charge from Rimshot Music, provided

'ScreenSound Australia,' the National Screen and Sound Archive of Australia is acknowledged

in the program and the film is returned within 30 days of the performance. Format of the film is

on DVD with a click track/bar count on the audio tracks audible only to the performers; thus,

headphones are necessary for synchronization with the images.

This piece is through-composed due to the non-repetitive nature of the film. The

marimba and xylophone parts play the main melodic materials. Only two mallets are necessary

for performance, but frequently the keyboard parts are also playing a mouth instrument.

Percussion 3 and 4 require a large set up of instruments, some of which are shared. Many times

each player is asked to play multiple instruments at once; this allows for a smaller ensemble but

requires greater capabilities of each performer. These instruments provide action sounds to

accompany the action onscreen. Due to the equipment necessary to perform this work, the large

number of instruments needed, and the difficulty of each part this work is appropriate for an

advanced college or professional ensemble.

Moving Air

Date of Composition: 1987
Publisher: Rimshot Music
Number of players: 4 + pre-recorded tape
Instrumentation:

> Player 1: 6 tom toms (graduated in pitch)
> Player 2: 6 tom toms (graduated in pitch)
> Player 3: Cabasa (vibraslap), 2 congas, 2 wood blocks, metal sheet, china
>   cymbal
> Player 4: 2 bass drums, 2 log drums (four pitches), metal sheet

Duration: 5:16
Level of Difficulty: Advanced
Recording: Synergy Percussion, *Synergy Percussion*, Vox Australis VAST 001-2
Other: Commissioned by Synergy Percussion

The work opens with a high level of dialogue between the two tom players with

punctuations provided by the metal sheet of percussion 3. Percussion 4 plays in unison with the

tape the majority of the piece. The first section, dominated by the tom players comes to a close with all four players and tape in unison in measures 11 and 12. These two measures recur later in the work. Section Two is very difficult to line up with the tape due to the amount of silence and space. While no one part is difficult, creating a tight ensemble with all of the split syncopated rhythms to create a flowing composite rhythm takes a certain amount of work both individually with the tape and as an ensemble. At several points in the piece, the players are asked to vocalize a 'psh' sound resembling air rushing by and then dissipating. One of the most interesting phrases in the piece is built around a series of unison ideas with the last a quintuplet over two beats followed by two beats of triplets, two septuplets over two beats closing with a measure of sextuplets. The large middle section of the piece is built around repetition with slight variations. Overall, it tends to have a more popular music (rock and roll) character. At various points, each player breaks the vamp for a short solo. Percussion 3 has the most interesting part for the second half of the middle section. The part is typically very syncopated; it begins simply, but becomes more active as the section progresses. The music links back to the second section with dialogue between the tape/percussion 4 and the other three players. The piece closes with a loud quasi-marching percussion idea played in unison by the tom-tom players leading to the unison part first heard in measures 11 and 12 with an additional unison flourish for punctuation.

The piece is suitable for an intermediate percussion ensemble with an abundance of rehearsal time or an advanced college ensemble. Score study is a must for understanding the composite rhythms created by the performers and tape. The tape part is sometimes inaccurate in terms of tempo, but individual practice can overcome these minor discrepancies.

***Omphalo Centric Lecture* (Version 1)**

Date of Composition: 1984
Publisher: Rimshot Music

Number of Players: 4
Instrumentation:

> Percussion 1: Marimba (4.3 oct.), splash cymbal
> Percussion 2: Marimba (4.3 oct.), 2 log drums
> Percussion 3: Marimba (4.3 oct.), shaker
> Percussion 4: Marimba (4.3 oct.)

Duration: approx. 9 minutes
Level of Difficulty: Advanced
Recordings: Michael Askill, *Australian Percussion, Vol. 1,* Celestial Harmonies 13085-2, 1991.
      Nigel Westlake, *Onomatopoeia,* Tall Poppies TP047, 1994.
      United States Air Force Band of the Golden West, *West Coast Impact*, Altissimo!,
      2007.
      Joseph Vicent and Amsterdam Percussion Group, *African Circle,* Ensayo, 2000.
      OP

     Omphalo Centric Lecture is one of the most performed percussion quartets of all time.

Based on the painting of the same name by Swiss artist Paul Klee, it divides into three large

parts, each with a unique structure. The first large part (ABCABC) contains three sections that

are repeated with slight variations. Section A is built on a groove created by percussion 3 and 4

with a melody in accented sixteenths in percussion 1. Percussion 2 enters with a three-mallet

solo for section B accompanied by a repeated ten note grouping of sixteenth notes. Section C

contains accompaniment parts of irregular groupings (e.g. groupings of seven sixteenths) in

percussion 2 and 4 while percussion 1 and 3 play a melody composed almost entirely of four

notes. This melody is highly syncopated and is one of the most difficult elements in the entire

work. The A section is repeated with slight variations in the accompaniment with the percussion

1 melody now joined in unison by percussion 2. The repeats of B and C are exactly the same.

     The second large part of the work contains a palindromic structure (DEFED). Section D

gives the percussion 4 part a repeated melody with a constant rhythmic accompaniment pattern

on the note C in percussion 3. Percussion 1 enters with a syncopated line of dead strokes that

eventually opens up to normal strokes. The combination of all three parts creates a very active

rhythmic texture. Section E is built around a repeated ostinato of sixteenth notes in percussion 1 and 4 (an African balophon-like sound) with a syncopated and accented melody in percussion 2 followed a few measures later by a triplet melody in percussion 3. After the melody, the dynamic drops down and all parts crescendo to a silence that leads into section F. This section is in 7/4 with a repeated groove in percussion 4 that is mimicked by the log drums in percussion 2. Percussion 1 and 4 enter with clusters of sixteenth notes for six beats at an accented fortissimo. Little melodic fragments are interpolated between the cluster melodies. Eventually, this leads back to section E and D, now with the syncopated dead stroke line split between two players.

For the final section, the meter changes from duple to compound duple (6/8). The shaker is introduced with a steady accompaniment of sixteenth notes to support the accompaniment in percussion 1. Marimba 2 has the solo part while the other players repeat their one-measure ostinatos. One last interesting timbre is introduced; the composer asks for a cluster of hard glockenspiel mallets to be dragged up the keyboard to create a slow glissando effect. Dragging the beads of a shakere up the keyboard produces a smoother glissando because the beads do not get caught between the keys like the mallet heads tend to do. The music fades out for a quiet ending.

An advanced high school ensemble and any collegiate/professional group can perform this work. Its enduring popularity is due to its appealing melodic material, groove-based textures, and its accessibility for all audiences.

Omphalo Centric Lecture (Version 2)

Date of Composition: 1984/2007
Publisher: Rimshot Music
Number of Players: 4
Instrumentation: 2 marimbas (shared), log drums, shaker, splash cymbal
Duration: approx. 9 minutes
Level of Difficulty: Advanced

Other: Version created by Synergy Percussion

This is the condensed version for two marimbas instead of four. There are minor changes to the parts to accommodate each player. For example, a part may be moved up an octave to keep accompaniment parts in their original place. Also, there are some small additions to individual parts when one player would rest for a long time in the original. New rehearsal letters have been added and some time signatures have been rewritten. A number of potential typos exist like a changed note or different accent pattern. The more compact instrumentation allows for greater performance opportunities. It can take time getting used to the changes if the performer is familiar with the original version.

Whiticker, Michael (b. 1954)

Plangge

Date of Composition: 1987
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation:

> Player 1: Crotales (2 octaves), xylophone, tubular bells, tam tam, 4 cymbals, 2 tom
> toms, 8 boo bams (C-C)
> Player 2: Marimba (4.3 octave), 15 gongs, 4 cymbals, 5 concert toms, tom tom,
> bongos
> Player 3: Glockenspiel, 2 tom toms, 5 temple blocks, 3 timpani (30", 25", 22.5")
> Player 4: Vibraphone, 2 wood blocks, 2 cymbals, tom tom, bass drum, 3 timpani
> (32", 28", 25")

Duration: 14 minutes
Level of Difficulty: Advanced/Professional
Recording: None
Other: Commissioned by Synergy Percussion

"Plangge" is an Australian aboriginal word from South Australia meaning a drum made of skin that is beaten by the hand. The piece opens with the metallic sounds of triangles and crotales. There is much rhythmic interplay distributed among the three triangle parts. All of the

metal instruments have dampening indications. The performers quickly move to drums (tom toms, bongos, and bass drum). Dynamics and rhythms are unique to each individual part and tend to be heavily syncopated. The performers change instruments again with crotales and gongs playing together against the temple blocks and wood blocks. The keyboard percussion parts typically cover a wide range within a small amount of time and tend to play dissonant intervals (e.g. major sevenths, minor ninths, etc.). The composer exploits different timbral combinations through changing combinations of instruments.

This piece is very difficult and would be best suited for a professional percussion ensemble. Keyboard percussion parts tend to cover the range of each instrument and there are many wide leaps that must be navigated. Rhythmically the piece requires an excellent sense of time as the parts are highly syncopated within difficult subdivisions like the quintuplet or septuplet. Most of the instrumentation is standard, but some groups may find the boo bams and number of gongs expensive or difficult to obtain.

Vine, Carl (b. 1954)

Defying Gravity

Date of Composition: 1987
Publisher: Chester Music
Number of Players: 4
Instrumentation:

> Player 1: 3 tom toms (tuned to D, A, and E), timpano, anvil (high), marimba (shared)
> Player 2: 3 tom toms (tuned to C, G, and D), bass drum (med.), anvil (med. high), suspended finger cymbal, marimba (shared)
> Player 3: 3 tom toms (tuned to B, F-sharp, and C-sharp), timpano, suspended finger cymbal, anvil (med. low), marimba (shared)
> Player 4: 3 tom toms (tuned to A, E, and B), bass drum (low), anvil (low), suspended finger cymbal

Duration: 11 minutes
Level of Difficulty: Advanced/Professional

Defying Gravity is in three large parts, ABA'. The A section spans the beginning until rehearsal letter E and consists of only drums. Initially, this piece opens with all four players using their fingers; as the music progresses, more sounds are added to expand the timbre such as using sticks, playing the rim, playing near the rim, dead strokes, and striking different parts of the drums (rim, shell, and the sticks themselves). Despite the very soft dynamic, the performers are asked to play the accents strongly so as to create an independent melodic line. While rhythmically this section contains mostly straight eighth notes, the composer adds triplet-based rhythms and sixteenth-based rhythms that are combined to create a more polyphonic texture versus the homophonic texture of the beginning. A return of the homophonic texture occurs at rehearsal letter D, but now all players are using sticks.

The B section, beginning at E, is characterized by a complete change of texture and instruments. The time signature changes from the simple duple meters of A to a compound duple meter. Melodically, the marimba, accompanied by the sounds of finger cymbals and fingers on drums, dominates this section. The marimba part played by player 1 requires four mallets. Eventually, at letter F player 2 joins player 1 at the marimba; player 2 now plays what player 1 had initially, now accompanied by player 1. Finally, the third player joins the other two on the marimba at measure 186. Three players performing individual rhythms that combine to create the sound of running thirty-second notes characterize this part. A short transitional phrase by player 4 leads back to A' marked 'Tempo Primo' at measure 228. Whereas A only contained the sound of tom toms, the recapitulation adds the sounds of anvils and timpani. A' essentially fuses the A and B sections to unify the work. It concludes with a strong ending.

This piece is suitable for an advanced college or professional ensemble due to its length, high level of ensemble interplay, and numerous changes of time signatures and tempos. The different combinations of instruments within large formal divisions and the unusual techniques such as playing with the fingers on the drums should keep the performers and audience engaged with the music.

Yu, Julian (b. 1957)

Quartet for 2 Marimbas, Xylophone, and Timpani, Op. 28

Two movements:

      I.   Moderato (Quarter note = 82)
      II.   Allegro (Quarter note = 122)

Date of Composition: 1992
Publisher: Australian Music Centre
Number of Players: 4
Instrumentation: 2 marimbas (4.3 oct.), xylophone, 4 timpani
Duration: 11 minutes
Level of Difficulty: Advanced
Recording: None
Other: Commissioned by Synergy Percussion

Quintuplets of recurring set classes that move downward by half step characterize the first movement of Julian Yu's *Quartet*. On top of these gestures one instrument plays a lyrical rolled melody characterized by large intervals. The timpani provide an ending point and starting point for the purpose of connecting phrases. Ending each phrase is a crescendo to a unison hit on the fourth sixteenth note of beat two. Each of the keyboard parts can be played utilizing two mallets, but because of the large intervals employed within a short period of time four mallets may help to improve accuracy and cover the distance more efficiently. While this movement is based around only one motive and textural idea, the composer creates variations by changing the

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register, moving the melodic voice to different keyboard instruments, and by varying phrase length.

The faster second movement contrasts the slower tempo of the first. All four parts are now on more of an equal footing combining to create a lot of rhythmic interplay within the ensemble. Typically, short crescendos lead to accented arrival points; conversely, if an instrumental voice begins with an accent, the volume tapers. The composer calls for many staccato notes in all parts; the speed determines that performers must make a musical choice in how to execute these articulation markings through either type of stroke, mallet choice, dead strokes, etc.[52] The marimba and xylophone parts require four mallets (due to independence between the right and left hands and/or because a large range is covered in a short period of time). The piece builds in rhythmic activity to the end, combining motives from the first and second halves of the movement. It ends on forcefully played unison A's (played in different registers), the pitch on which the quartet began.

This piece is appropriate for an advanced undergraduate or graduate level percussion ensemble. The instrumentation should be available at most colleges and universities. An advanced four-mallet technique is required to successfully perform the keyboard percussion parts. Also, there must be independence between the hands of these performers as they often combine to create polyrhythms. Those that find the first movement more complex both rhythmically and pitch-wise will probably find the second movement more straightforward and easier to follow. This piece could be programmed anywhere within a percussion ensemble program, but is probably most effective towards the beginning or middle.

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[52] Dead strokes are played by leaving the mallet head in contact with the bar. This shortens the duration of the note since it is not allowed to vibrate freely.

CHAPTER 4

CONCLUSIONS/SUGGESTIONS FOR FURTHER RESEARCH

Conclusions

Australia's new music scene is as vibrant and active as any Western country. The creation of new music includes works specifically written for percussion ensembles. Much of Australia's music for percussion ensemble is a direct result of professional percussion ensembles. Synergy Percussion, founded in 1974, was the main driving force behind the creation of much of this music either through commissions or by inspiring composers. Some of the music is written for conventional instruments and poses no problem for other percussion ensembles wishing to program this music, but some of the music is written for specific performance groups and the instruments that members of the group have access to or own. Boo bams, octaves of tuned gongs and cowbells, aboriginal instruments, and the tubophone (in the music written for the Adelaide Percussions) are just a few examples of the instruments that might inhibit performances of many of these works. New professional percussion performance groups such as Speak Percussion and Tetrafide Percussion are now commissioning works and creating their own repertoire like their predecessor Synergy Percussion (still performing, though the original members have retired).

Because professional groups are generating much of the music for percussion ensemble, there is a lack of literature for young or beginner ensembles. Most of the works in this document are for the advanced or professional level. Works that may have been difficult to play by professionals a few decades ago may now be playable by advanced high school or

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college/university students as the level of performance has risen. Some of the music examined in this document is equal to the avant-garde music of composers like Karlheinz Stockhausen and Iannis Xenakis. Some of the music is influenced by trends in other Western countries, like Robert Lloyd's music, which has many commonalities with American minimalism from the 1970s. Australian composers have been just as interested in writing music that explores new timbres, timbral possibilities, and/or using instruments of their native country as their Western counterparts. Elements of nationalism are apparent in some of these works through instrumentation and writing style.

Suggestions for Further Research

Australian Music Centre:

1. New works: New works are listed with the AMC as they are registered. With more percussion groups commissioning and performing works, the number of works should continue to grow. A quarterly search should reveal new works before the number becomes overwhelming.

2. Works listed as "Percussion: Quartet, Quintet, or Sextet" with no information: The Australian Music Centre currently lists 66 works under "Percussion: Quartets", 8 works for "Percussion: Quintet", and 8 works for "Percussion: Sextet". Works that had no purchasing information were eliminated from inclusion in this document, but those works may be available from other publishing websites or from the composer directly, e.g. Anthony Pateras, *Transmutations* (2002) for percussion sextet is available for a negotiable fee directly from the composer's website.

3. Works listed as "_____ including percussion": Some works have been registered with the AMC under a different heading like "Sextets including percussion."

For example, Anthony Pateras' *Refractions* for percussion sextet is not listed as a percussion ensemble but is registered with a heading that implies a mixed instrumentation. The "Ensembles including percussion" lists 459 works by 148 composers. A methodical search could yield a number of other works.

4. Works listed as "Chamber music": In some cases, a work may be listed under a general heading such as "Chamber music." Tim Davies' *Sprungy Jump* for percussion sextet is classified under "Chamber music" instead of "Percussion: Sextets" even though the instrumentation is listed correctly on the information page for the work. The AMC currently lists 3,921 works from 467 composers under the chamber music heading. A thorough search through all of these works would take a great deal of time, but would most likely yield some additional works for percussion ensemble.

5. Registered composers with websites: Many of the registered composers have biographical information listed on the AMC website and a significant number contain links to personal websites. Anthony Pateras, Robert Lloyd, David Stanhope, and Nigel Westlake are just a few of the composers with links to personal websites. Pateras and Westlake allow the purchase of their music (which is registered but not published by the AMC). Composer websites may be more current with information about works than the AMC. A search of Anthony Pateras' website reveals a percussion quartet, *76755,* composed by the Ear Massage Percussion Quartet from Mexico and an additional percussion sextet (enclosed), *Morphous/Amorphous*, written for Percussion Group The Hague.

More professional percussion ensembles are forming following Synergy Percussion's example. Many of the works in this document were commissioned by or written for Synergy Percussion, but newer groups such as Speak Percussion and Tetrafide Percussion are creating a body of literature for themselves. The groups' websites, if they don't contain a repertoire page, generally list past and/or upcoming performances. Some groups like Speak Percussion list their repertoire (for all numbers of players); this list may lead to a more in-depth search to figure out where the composer is from, but should also yield new works or unregistered works. Unfortunately, some groups may not have a website, especially if those groups are no longer in existence, e.g. Adelaide Percussions. Tetrafide Percussion also have a website, but no repertoire information is available without contacting the members.

Other Publishing Companies

Often, works listed as $POA (price on arrival) are typically available from other publishers such as Faber Music, Ricordi, or Australian publishers such as Rhythmscape or Red House Editions. Composer Gordon Hughes' percussion sextet *Elysium* is listed with the AMC as $POA and is available from the Rhythmscape website. A more thorough search into Rhythmscape shows 11 works for four to five players and 7 works for six players. These works range from beginner ensembles (a body of work which is not represented in this document) to professional ensembles such as David Pye's *Rebana Loops* for percussion quartet.

From Composers

Some composers have stub entries with the Australian Music Centre but are not officially represented artists. Composer/percussionist Daryl Pratt is one such example. His works from the recording *Water Settings* are listed but are for information purposes only. The AMC

recommends contacting the composer directly for further information about recordings or sheet music; however, the centre does not give an e-mail address where he can be reached. Composers like Michael Smetanin are represented artists with the Australian Music Centre, but the Centre does not sell their music (registered works may be listed as $POA). The Australian Music Centre, when enquiries are made about $POA materials, may provide contact information for composers.

Colleges, Universities, and Conservatoriums

Australia's institutes of higher education such as colleges, universities, and conservatoriums are active in commissioning and performing new works for percussion ensembles. Percussionist Gary France and the Australian National University were responsible for the creation of Nigel Westlake's *Kalabash* for marimba quartet. Anthony Pateras' *Transmutations* for percussion sextet was written for Peter Neville and the Victorian College of the Arts, a part of the University of Melbourne. The Sydney Conservatorium of Music counts Daryl Pratt and Michael Smetanin as faculty and it has been producing a number of artists/performers who have been performing and commissioning new music, or joining professional ensembles doing the same. Examining past concert programs could yield additional works, though no such electronic database exists at present.

Percussive Arts Society

The Percussive Arts Society is the professional organization for percussionists. Every month, PAS sends out the scholarly journal *Percussive Notes*. It contains articles about topics relevant to all aspects of percussion including concert percussion, world music, and marching percussion. The journal also includes reviews of new works for percussion (solo and ensemble works) and recordings. PAS has created a searchable digital database that includes all of their

publications from their inception to the present. Entering terms allows a full search of all journal articles, reviews, and submitted recital programs. An article surveying recommended percussion ensemble music lists Tim Davies' *Sprungy Jump*, a work registered with the Australian Music Centre but listed under the general label of "Chamber music." Access to the publication archives is restricted to active members of PAS.

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         2006): 66-67.

APPENDIX A

UNAVAILABLE WORKS

This appendix includes works for percussion ensemble that are registered with the Australian Music Centre but are not available for purchase. This list includes works that are available elsewhere, listed as "Non-Commercial" with the AMC, or registered with the AMC with no information available. The availability of works is subject to change at any time.

Askill, Michael: *No rest from the dance*

Bandt, Ros: *Shifts* (1982)

Boyd, Anne: *As far as crawls the toad* (1970)

Cary, Tristram: *Rivers* (1987)

Constable, Robert: *Locomotive Music* (1993)

Duncan, Eve: *Dragonfly, butterfly, mosquito* (2002)

Kats-Chernin, Elena: *Umcha piece* (1998)

Leak, Graeme: *Spirit Dance; Turtle Soup*

Lim, Liza: *Anactoria* (1998)

Nock, Mike: *Time-lines* (1993)

Pateras, Anthony: *Transmutations*

Plush, Vincent: *Wakefield Chronicles* (1986)

Pye, David: *Panchavadyam*; *Rebana Loops*

Sarcich, Paul: *Fanfare for five percussion* (1984)

Westlake, Nigel: *Clowning*
            Le cirque du demain

APPENDIX B

GLOSSARY OF SELECTED INSTRUMENTS

Almglocken: Tuned cowbells (with or without clappers), originally from the Alps.

Apito: A whistle used in Brazilian samba music to lead the ensemble.

Boo bams: Small tunable drums (up to two octaves) resembling bongos with very deep shells typically made from bamboo and drum heads made of skin or plastic.[53]

Bull roar: A slat of wood attached to a long cord swung in a large circle to produce a 'roar' or vibrato.

Caixa: A Brazilian snare drum.

Changgu: An hourglass-shaped double-headed Korean drum struck with the hand and a stick.

China cymbal (also known as Chinese cymbal): A cymbal with upturned edges and a raised square or cylindrically-shaped bell.[54]

Ching: A Korean gong that descends in pitch when struck with a mallet.[55]

Chocallo: A cylindrical metal tube filled with beads, pebbles, shot, or seeds that is played by shaking the tube back and forth.[56]

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[53] Joseph Adato and George Judy, *The Percussionist's Dictionary: Translations, Descriptions, and Photographs from Around the World* (Miami: Belwin-Mills Publishing, 1984): 9.
[54] Ibid., 11.
[55] Ibid., 12.
[56] Ibid., 12.

Cuica: A single headed Brazilian friction drum with a thin wooden stick attached through the

head. It is played by rubbing the stick with a damp cloth or wet hand to produce friction

that vibrates the head.[57]

Daibyoshi: A short-bodied Japanese taiko drum used in Kabuki music.

Devil chasers: A carved piece of bamboo, split part of the way up, that produces a buzzing sound

when played on the hand or thigh.

Dobaci: A cup shaped bell which rests on a cushion and is played on the inner rim with a leather,

rubber, or cloth covered mallet. Also known as: *Japanese temple bell or cup gong*.[58]

Ganza: Large metal maracas from South America.[59]

Javanese gong: A round, heavy bronze plate of definite pitch with a raised boss or nipple in the

center. The instrument is struck on the boss/nipple with a felt, cloth, or rubber mallet.[60]

Okedo: A cylindrical drum with laced heads used in Japanese kabuki theater.[61]

Pandeiro: A large tambourine common to Portugal, Brazil, and Spain.

Peking opera gong: A gong that produces a pitch bend when struck with a mallet.

Quijada (Jawbone of an ass): The lower jawbone of a mule or donkey that is dried and played

with the fist or knee to allow the teeth to rattle. The contemporary version is called a

vibraslap.[62]

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[57] Ibid., 14.
[58] Ibid., 15.
[59] Morris Lang and Larry Spivack, *Dictionary of Percussion Terms* (New York: Lang Percussion, Inc., 1997): 40.
[60] Adato, 21.
[61] Russ Girsberger, *A Practical Guide to Percussion Terminology* (Ft. Lauderdale: Meredith Music Publishing, 1998): 71.
[62] Ibid., 21.

Resonator triangles: Metal rods bent into a triangular shape that is attached to a cylindrical

resonator by a piece of cord. A group of resonator triangles playable by one person is

called an *ALEMBA*.

Roto-toms: Single headed drums without shells and of different sizes that are tuned by rotating

the drums with the hand.

Shime-daiko: A generic term for rope-tensioned narrow-bodied drums used in Japanese theater

music.[63]

Surdo: A very large two-headed metal drum played with both hands and beaters. It is the bass

voice of Brazilian samba music.[64]

Swanee whistle: A whistle made out of a long tube with a slide at one end capable of ascending

and descending glissandi. Also known as a slide *whistle*.

Tabor: A great deal of confusion surrounds this term since the definition depends on the

geographic location and historical time. This drum can have one or two heads, come

with or without snares, and the snares can be placed on either the snare or batter head.

Typically a long drum without snares is used.[65]

Tappan: A Bulgarian two-headed rope-tensioned drum about the size of a small bass drum or

very large tenor drum. It is played vertically like a bass drum and is struck with a felt or

cloth covered beater.[66]

Thunder sheet: A large, thin, suspended sheet of metal that produces the sound of thunder when

shaken.

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[63] Girsberger, 71.
[64] Ibid., 77.
[65] Adato, 34.
[66] Ibid., 34.

Tubophone: A set of brass or steel tubes arranged in a keyboard fashion. It is typically struck

     with spoon-like wooden mallets padded with leather. The tubes can produce a vibrato

     effect by being suspended on thin cords.[67]

Water gong: A sound effect produced by striking a gong or tam tam and immediately immersing

     it into a bucket of water, causing a downward glissando. An ascending glissando can be

     produced in the reverse manner.[68]

Wip waps: Very small thunder sheets.

Xylorimba: A wooden bar instrument arranged in a keyboard fashion and suspended over

     resonators that has the full range of the xylophone and marimba.[69]

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[67] Ibid., 36.
[68] Ibid., 38.
[69] Ibid., 40.