Selective analysis of 20th century contemporary percussion ensembles designated for three or more players

Raymond Francis Lindsey

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A SELECTIVE ANALYSIS OF 20th CENTURY CONTEMPORARY PERCUSSION ENSEMBLES DESIGNATED FOR THREE OR MORE PLAYERS

by

Raymond Francis Lindsey

B.M. University of Montana

1965

Presented in partial fulfillment of the requirements for the degree of Master of Music University of Montana 1968

Approved by:

[Signature]

Chairman, Board of Examiners

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Dean, Graduate School

[Signature]

Date
The author wishes to express his gratitude to those Professors who have offered numerous helpful suggestions. Special thanks go to Professors Donald Johnston and Lawrence Perry, both members of the University of Montana faculty, who read the entire manuscript and generously gave advice and friendly criticism.

A special dedication to Mrs. Martha (Mike) DeMers whose guidance and help made this work possible.

Raymond Francis Lindsey
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INTRODUCTION

The selection of practical music literature for percussion ensembles is a major problem for every instrumental music instructor. Most publishers issue only a few percussion works, in comparison to a large selection of other instrumental and vocal music, and often the purchaser must determine the quality of unknown works by the title and author alone. The music he subsequently orders may or may not be of the quality he desires. The decision as to technical difficulty, musical achievement level, character or style of the piece and performance value, all can be determined upon possession only. This final evaluation is especially difficult in percussion because of the relatively new field of musical presentation percussion ensembles present.

A comprehensive list of percussion materials available, compiled by the writer, has been used. This list of materials covers over 75 major music publishers in the United States and England, and includes works
published to July 1967. This list also includes American Publishers who are members of the American Society of Composers, Authors and Publishers, as well as unpublished music available through the American Composers Alliance.

This thesis is meant as an aid to simplify selection of good percussion literature. This gives the teacher the opportunity to peruse a list of suitable ensemble music which may not be familiar to him. There are no materials available to date in music education which gives the instructor the opportunity to select analyzed music for percussion ensembles. Laymen as well as professionals will be able to use the work for the selection and presentation of good percussion literature.

The percussion ensembles have been analyzed according to the following criteria: number of players; instrumentation with emphasis on unusual and hard to acquire instruments; technical difficulty with regard to level of achievement in percussion pedagogy; and character or style of the piece. Judgements as to technical difficulty have been made in terms of demand placed on the performers. Basic considerations are
on the level of reading ability needed and the amount
of rudimental, hand to hand, and matched grip control
needed. Ability to play unusual instruments is also
a consideration.

Composers are using instruments of different
countries and instruments fashioned from parts taken
from junk yards and machine shops. Significant diffi­
culties in playing polyrhythmic patterns, syncopation,
polymetric scores, multimetric scores, unusual tempo
changes, agogic modifications and advanced skills are
also major considerations. Each analysis includes
incipits taken from published works, and where there
is more than one movement, an incipit from each part
of the composition is included.

Contemporary music presents a wide variety of
styles. Pieces such as Carlos Chevez's Toccata for
Percussion suggests a contemporary modification of an
earlier period and style, that of the fugue in the
Baroque era. John Cages' First Construction in Metal
is a representative work in a style unique to the 20th
century. When a percussion ensemble follows a style
which is a distinctive idiom that can be related to
other eras in music such is pointed out in the analysis.

It is anticipated that with the conclusion of
the thesis the reader will discover there is much literature of value for percussion. This literature will be of use to the educator in related fields of music.
CHAPTER I

PROCEDURE OF ANALYSIS

Instrumentation. The wide variety of percussion instruments used in the percussion ensemble include the most common type, the membranophones, such as the snare drum, field drum, tenor drum, tabor drum, tom tom, and bass drum. Many of the instruments used in the percussion ensembles analyzed are quite usual and therefore description of same is omitted. The following is a list of usual and unusual percussion instruments used in the contemporary percussion ensemble.

MEMBRANOPHONES

A. Snare Drum and related instruments
   a. Snare drum
   b. Field drum
   c. Tenor drum
   d. Tabor drum
   e. Tom Tom
   f. Bass drum

B. Tambourine and various hand drums
   a. Tambourine
b. Clay (bowl) drum
c. Syrian drum
d. Conga & Tumba
e. Bongo & Timbale
f. Tabla (Hindu drum)

Definite pitch instruments used in the percussion ensemble include plates, bells, and bars. These instruments all play a definite pitch. The only exception are the kettledrums (timpani) which are technically constructed like the membranophones but like the idiophones produce a definite pitch.

IDIOPHONES

C. Cymbals & Gongs & Triangles (hard metal)
   a. Cymbals
   b. Gongs (gamelon)
   c. Gongs (oriental)
   d. Antique Cymbals (finger cymbals)
   e. Triangles

D. Kettledrums and mallet instruments
   a. Kettledrums (timpani)
   b. Glockenspiel
   c. Xylophone
   d. Marimba
   e. Vibraphone
f. Celesta & Bells  
g. Chimes  
h. Steel Drums (west indian)  

E. Metal composite percussion instruments  
a. Anvil  
b. Chains (tire automobile chains)  
c. Brake Drums (automobile brake drums)  
d. Ceremonial bells  
e. Elephant bells  
f. Sleigh bells  
g. Cow bells  
h. Steel plates (fire alarm bells)  
i. Thunder sheet (dramatic effect)  

F. Wood composite percussion instruments  
a. Woodblocks  
b. Temple blocks  
c. Castanets  
d. Slapstick (whip sound effect)  
e. Cocoanut shells (horses hooves effect)  

G. Percussion (sound effects) usually by air  
a. Auto horn (bombay taxi horn)  
b. Wooden whistles (fog horns)  
c. Metal whistles  
d. Electric sirens (police and fire)
e. Acme siren
f. melody whistles

H. Percussion (sound effects) usually by scraping or rattling
a. Ratchet
b. Lions roar
c. Wind machine (dramatic effect)
d. Quijada (jawbone)
e. Maracas
f. Sandpaper blocks
g. Quiro (scraper)
h. Chocolo (metal shaker)
i. Caseba (maracas with external beads)
j. Shaker
k. Maraca sticks

With respect to the previous listing it was necessary to make a relatively homogenous grouping for purposes of analysis. The different groups of percussion instruments, as they appear in the ensemble, will provide the reader with a mental concept of the type of ensemble being analyzed according to texture and timbre.

Technical Problems. The level of achievement in percussion ability required of the performers is a basic consideration. Many of the percussion ensembles treat rhythm in the following ways: by deliberately
upsetting the normal pulse or meter (syncopation), through the use of strikingly contrasting rhythms in the different parts of the musical fabric (cross-rhythm or polyrhythm), through the use of changing meters (asymmetric metrical construction or multimeter or polymeter), by shifting accents to place stresses in unusual positions in the meter, and through deviation from strict tempo (agogic technique).

Character or Style. The majority of percussion ensembles are concerned with the deployment of rhythm. Basic considerations are of their relative association with dance forms, e.g., tango, bolero, samba, while in other instances the ensemble simply deploys rhythm by syncopation, polymetric and multimetric scoring, rudiments and polyrhythms. Unusual characteristics of each work are indicated in the analysis.

Grading. Difficulty in grading is due to human factors and educational opportunities. Terminology in grading works by the publisher is in terms of easy, medium, and difficult with no reference as

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2 Ibid. p. 593
3 Ibid. p. 594
4 Ibid. p. 20
to whom this grading applies. What may be difficult for the amateur student is often medium to the professional. In most circumstances easy refers to beginner students, medium to intermediate students, and difficult to advanced students. However, the above system does not take into account those students with ability beyond the specific educational year of advancement suggested by publisher. The following is the writer's guide, to be used only as a more specific suggestion. Ultimately the final evaluation must be determined by the players themselves according to their estimated abilities.

The formal analysis presents two grades. The first grade in each analysis is the suggested one by the publisher, the second is the grade suggested by the writer based on the following table.
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\textsuperscript{1}A thorough knowledge of percussion techniques is required for all works graded difficult and/or advanced. The conductor or director of the percussion ensemble must also possess these qualities.
CHAPTER II
THE ANALYSIS

Title Crab-Canon for Three Percussion
Composer Lewis Songer
Publisher Music for Percussion Incorporated
Instrumentation
1: Snare drum
2: Bongo drums
3: 4 Small drums
Grade Medium (medium-difficult)
Date 1963

Technical Problems
The canon is constructed on a four measure theme. This theme is first presented by the snare drum, then bongo drums, and finally the four small drums. After completion of the first eighteen measures the players are directed to turn the music upside down and play from the end (measure 18) to the beginning (measure 1). After this retrograde, the music is returned to its original position for a four measure coda.
Character and Style

This is a Crab-Canon written for three percussionists, and seven membranophones.
Title: Divertimento
Composer: A. E. Planchart
Publisher: Music for Percussion Incorporated

Instrumentation:

Player I:
- 4 Kettledrums (Timpani)
- Snare Drum

Player II:
- Tom Tom
- Temple Blocks

Player III:
- Gong
- Triangle (large)
- Suspended Cymbal (large)

The work requires three performers, who must share equipment by moving from one instrument to another as dictated by the score. For this reason the setting of the instruments is given by the composer.

TABLE II

Setting of the Instruments
Grade Medium (medium-difficult)
Date 1958 (published 1964)

Technical Problems

This work relies on dynamic level and gogic technic for expression. The rhythm is deployed in eighth and sixteenth note patterns. The latter half of the composition is heavily syncopated by the kettledrums, cymbals, and gong. Variations are achieved by unusual striking techniques dictated in the score (see nomenclature).

Character or Style

This work is purely rhythmic. There are no deliberate use of polymetrics to deploy rhythm and the composer uses short question and answer sections for variety.

Nomenclature

r. play on the rim
ct. play on the very center
r.s. rim shot
st. stopped, grab cymbal-hit without release
w. with a wood stick
m. with a metal beater
d. on the dome
e. on the edge
ord. return to the ordinary manner of playing
Title  Drummer's Farewell
Composer  H. E. Firestone
Publisher  Belwin Incorporated
Instrumentation
1: Snare drum
2: Snare drum
3: Snare drum
Grade  Difficult (difficult)
Date  1940
Technical Problems

This is a rudimental composition in $\frac{6}{8}$ meter. There are areas indicated in the score where drummers may display stick twirls while other percussionists continue to play. The middle section of the composition allows for each drummer to play a solo. The entire composition concludes, as in the beginning, with all the players in unison. Rudiments required for the piece are: triplets, flamtriplets, flam-a-diddles, double flamadiddles, flam accents, paradiddles, double-paradiddles, ruffs, double ruffs, five-seven-nine-thirteen stroke rolls, ratamacues and double ratamacues.
Character or Style

This composition is entirely rudimental. The difficulty of playing the composition is in terms of the demands placed upon the performer to play the rudiments correctly.
Title: Scherzo  
Composer: Saul Goodman  
Publisher: Mills Music Incorporated  
Instrumentation:
1: Timpani (kettledrums)  
2: 2 Snare drums (small with snares—Large without snares) Field drum  
3: Xylophone  
Grade: Medium (medium)  
Date: 1957  

Technical Problems

Scherzo is seventy measures in length with an inclusion of one repeat. This composition is a representative work of humor in music. It opens with timpani (kettledrums) playing eighth notes on a two note theme. It is briskly answered by the xylophone and the two snare drums. The middle section is an interplay of two measure phrases: first a solo by timpani (kettledrums), then the two snare drums, and finally the xylophone. The "Army Bugle Call" merrily resounds above the timpani (kettledrum) solo. Syncopation is not used in this composition. It is a work of simple eighth and sixteenth notes in fast
repetitious patterns. The work is a culmination of all of the preceding ideas for the finale.

Character and Style

This is a musical scherzo which embraces several shades of humor through the medium of rhythm.
Title    Drawings: Set No. 1
Composer  Sydney Hodkinson
Publisher  Music for Percussion Incorporated
Instrumentation
1: 3 drums (snare-tenor-bass)  
   3 suspended cymbals (high-medium-low)
2: 3 Tom toms (high-medium-low)
3: Bongo drums, triangles (high-medium-low)
4: 3 Timpani (kettledrums)
Grade    Difficult (difficult-advanced)
Date      1963
Technical Problems

This work is scored in three sections. The first section is basically three rhythms. Syncopation is achieved with the use of accents. The placement of each rhythm with respect to regular beats gives the work a melodic fabric of rhythm as each of the four players trade parts in a question and answer series. The second section uses triplets and polyrhythmic scoring for added color. The third section is a culmination of the previous movements. It is to be played as rapidly as possible with syncopated accents and a high degree of multi-drum technique.
Character and Style

This is an exercise in rhythmically syncopated multi-drum technic.
1. 3 Drums
   3 Bus. Cymb.
2. 3 Tom-toms
3. Bongos
   3 Triangles
4. 3 Timpani
Title          Drummer's Patrol
Composer       Acton Ostling
Publisher      Belwin Incorporated

Instrumentation

1:  Snare drum
2:  Snare drum
3:  Cymbals
4:  Bass drum

Grade          Medium easy (easy-medium)
Date           1947

Technical Problems

The composition is entirely rudimental in which the rudiments appear in $\frac{12}{8}$ and $\frac{6}{8}$ meter. Although the majority of the composition is in the former meter, the work is actually a $\frac{6}{8}$ composition based on the rhythm of "When Johnny Comes Marching Home." Technical requirements are in terms of rudimental five stroke rolls (seven stroke rolls may be substituted for all rolls marked five), flams, flam-triplets, and single stroke accents.

Character or Style

The composition is simple and rudimentally direct. It is based on an arrangement of "When Johnny Comes Marching Home."
measure 8 - 15

1. Snare Drum

2. Snare Drum

3. Cymbals

4. Bass Drum
Title The Epic of Western Man
Composer Harold F. Prentice
Publisher Belwin Incorporated
Instrumentation
1: Tom tom, Snare drum
2: Snare drum, Cow bell
3: Cymbals, Maracas
4: Cymbals
Grade Medium (easy-medium)
Date 1961

Technical Problems

The composer, in the forward of the composition, states his intention of portraying man’s development in the western world. "Measures 1 through 8 portray primitive man in a simple social culture. Measures 9 through 12 symbolize man’s early growth of ideas and complexities expressed through a more difficult rhythm pattern. Measures 13 through 28 expresses a later aboriginal man living from his resourcefulness expressing his nature in a more festive manner." ^5

^5Harold F. Prentice, The Epic of Western Man (Belwin Incorporated, 1961), p. 1
"In the later fifteenth century the intervention of European man is portrayed in measures 29 through 33. The Spaniard brought abominable slavery and degradation to the western aborigines. This is seen from measure 33 to measure 54. Measures 55 to 62 portray the coming of the northern European civilization to America. Measures 63 through 66 inclusive is the French theme, the Marseillaise. This is followed by an English quickstep.

Now, the western white man has declared himself independent. He has risen against old world tyranny portrayed by a revolutionary air in measures 75 to 98. After gaining his independence, he settles down to the task of forging a new empire.

Measures 99 through 114 portray periods of simple improvement. Man in his new world has found political factions, which tend to complex his living patterns, as portrayed in measures 115 to 122; namely, the Civil War era. After emerging from the Civil War era the white man moves westward, taking with him his civilization, modern society and inventions. This is expressed in measures 123 through 130.

Modern man today is a nervous, ambitious
creature, whose eyes are looking toward the fantastic. Measures 131 to 146 symbolize the white man's evolution into the jazz and atomic age. The composer, although his intentions are carefully outlined, has in actuality written a percussion ensemble that treats rhythm essentially in quarter, eighth, and sixteenth note patterns. The patterns are either simple syncopation by use of different distribution of note values with respect to normal accentuation of the beat, or rudimental.

**Character or Style**

The work is a moderate rudimental and simple syncopation composition with simple multimetric effects throughout.

\[\text{Ibid. p. 2}\]
1. Tom Tom Snare Drum
2. Snare Drum Cow Bell
3. Bass Drum Cymbals
4. Maracas

measures 9-10

measures 29-31

measures 55-57
Title: Impressionato
Composer: Judy M. Mathis
Publisher: Music for Percussion Incorporated

Instrumentation:
1: Conga drum
2: Bongo drums
3: Cowbell
4: Snare drum

Grade: Medium (medium-difficult)
Date: 1963

Technical Problems:
This composition is written in $\frac{2}{4}$ meter throughout. Syncopation is achieved by accents almost exclusively. The rhythm is deployed in eighth and sixteenth notes and the only occurrence of polyrhythm is the use of the triplet figure in which three beats against four beats is used.

Character or Style:
This composite work of triplets, sixteenth notes in groups of four, and eighth and two sixteenth note patterns make a Latin American fabric which is a solid, throbbing kind of perpetual motion.
Title       Off We Go
Composer    Saul Goodman
Publisher   Mills Music Incorporated
Instrumentation
1: Snare drum
2: Snare drum
3: 2 Cymbals
4: Bass drum
Grade       Medium (easy-medium)
Date        1965

Technical Problems
The composition is rudimental. The emphasis is on five and seven stroke rolls, flamadiddles, and on and off beat patterns between the players. The work is written in duple meter throughout. Dynamics range from very soft to extremely loud with crescendos and sudden diminuendos clearly scored. The work is twenty-six measures long to be repeated four times.

Character or Style
This is a rudimental composition for two snare drums which are tuned on the same pitch. The bass drum and cymbal player accompany the snare drums with syncopated accents giving the entire composition a rudimental effect attributed usually to march cadences.
Title                  Procession Of The Gnomes
Composer               Acton Ostling
Publisher              Belwin Incorporated
Instrumentation        1: Tambourine, Bells
                        2: Woodblock, Small Snare drum
                        3: Triangle, Parade drum
                        4: Suspended Cymbal, Bass drum
Grade                  Medium (easy-medium)
Date                   1965

Technical Problems
The composition is primarily rudimental. The rhythm is introduced in one voice and then past on from one part to another. Groups of eighth notes, flamadiddles, and ruffs are used primarily to deploy the rhythmic ideas. The melody in the bell part is inharmonic suggesting the humanistic impression of Gnomes on the march.

Character or Style
The composition is rudimental and the deployment of rhythm between parts with melodic inharmonics added suggest what the composer no doubt wished to express in the title of the composition.
I
Tambourine
Bells regular notation

II
Woodblock
Small Snare Drum

III
Triangle
Street Drum

IV
Suspended Cymbal
Bass Drum
Title  
Composer  
Publisher  
Instrumentation  
1: Castagnets 
2: Maracas 
3: Claves 
4: Bongo drums 
Grade  
Date  
Technical Problems  

Quartet is seventy-five measures long with a Da Capo al Coda. It is predominately polyrhythmic through the use of triplets against eighth note and sixteenth note patterns. Polymetrics, and multimetrics are used throughout the composition (see example a). Although \( \frac{7}{16} \) is easier to read, the meter perhaps should have been written with a total multimetric style changing from \( \frac{3}{16} \) to \( \frac{4}{16} \) in the maracas part and in the claves part changing from \( \frac{4}{16} \) to \( \frac{3}{16} \) so the true rhythmic stresses may be felt (see example b). There is use of terraced dynamics throughout the composition.
Character or Style

The work primarily exchanges on and off beat patterns among the players and the effect is primarily one of syncopation.
PLAYER 1: Castagnets
PLAYER 2: Maracas
PLAYER 3: Claves
Player 4: Bongo Drums
Title        Suite for Percussion
Composer     Acton Ostling
Publisher    Belwin Incorporated
Instrumentation

1: Small Snare drum & Triangle

2: Street Drum
   Small Woodblock
   Suspended Cymbal (medium size)

3: Bass drum
   Large Woodblock
   Suspended Cymbal (large size)

4: Timpani (kettledrums)
   Temple blocks
   Bells

Grade        Medium (easy-medium)
Date         1965

Technical Problems

The composition is composed in four movements:

March for Membranes, Dance O' Woods, Metallics, and Finale.

March for Membranes \( \frac{4}{4} = 120 \). This movement is rudimental. Syncopation is achieved by accents, flams, ruffs, five and seven stroke rolls. Occasionally a question and answer period is also used. March for Membranes is played on drums only. Various sections appear where the rhythm is divided between
the four voices.

**Dance O' Woods** $\mathbf{J} = 72$. The interest for this movement is captured through the use of instruments with a hard wood sound. The entire movement is played with snare drum sticks, a small woodblock, a large woodblock, and temple blocks. The work is in $\frac{3}{4}$ meter. There is a careful exchange of rhythms between voices in short four measure phrases.

**Metallics** $\mathbf{J} = 128$. This movement is done with hard metal percussion instruments. It is played with a triangle, a suspended cymbal (medium size), a suspended cymbal (large size), and bells. The bells play a simple melody based on an octave between g and g with the top note descending in eighth note patterns while the lower g continues to repeat itself on off beats. The cymbals and triangle play on and off beat patterns as upper voices of the percussion ensemble.

**Finale** $\mathbf{J} = 140$. The **Finale** is a combination of all that has appeared previously in the first three movements.

**Character or Style**

This composition is in the style of a symphonic suite. Each movement uses characteristic homogeneous stylistic sounds of each family of instruments.
1. Snare Drum
2. Street Drum
3. Bass Drum
4. Timpani

Dance o' Woods
1. Sn. Drum Sticks
2. Small Wood Block
3. Large Wood Block
4. Temple Blocks

Metalllcs
1. Triangle
2. Sus. Cymb. (medium)
3. Sus. Cymb. (Large)
4. Bells
I
Triangle
Snare Drum Sticks
Small Snare Drum

II
Suspended Cymbal (med)
Small Woodblock
Street Drum

III
Suspended Cymbal (lrge)
Large Woodblock
Bass Drum

IV
Bells (regular notation)
Temple Blocks (2)
Timpani

Finale (measure 41 - 45)
Title          Suite for Percussion
Composer       William Kraft
Publisher      Mills Music Incorporated

Instrumentation

1: Bongo drums, Glockenspiel, Tambourine, Song bells, Flexitone.

2: 2 Snare drums, Glockenspiel, Bass drum, E Temple bell, Bongo drums.

3: Field drum, Tenor drum, Vibraphone, French bell or low Cow bell, Temple bell.

4: Bass drum, tuned Gongs, Tam Tam, Hand drum.

Grade          Very Difficult (difficult-advanced)
Date           1963

Technical Problems

This composition is composed of five movements: Fanfare, Andante, Ostinatos, Toccata, and Cadenze. It is absolutely necessary that performers have multi-drum technique.

Fanfare  This movement opens in quadruple meter with the composer's suggestion of moving the parts freely with no feeling of tempo. The movement is primarily a question and answer between each of the four players on their respective instruments, beginning with the bongo drums, snare drum, tenor drum, and bass drum, in eighth and sixteenth note patterns.
Andante  This movement is played primarily between the two glockenspiels and vibraphone. The three instruments play melodies on a constructed tone row. The movement uses multimetrics and syncopation throughout.

Ostinatos  This movement suggests a kind of perpetual motion with the field drum setting the pace using wire brushes on a repetitious rhythm pattern. Texture of work is provided by the several different kinds of instruments and their distinctive timbre.

Toccata  The toccata is in $\frac{2}{4}$ meter. It is opened by a repetitious pattern set by the snare drum with bursts of syncopated beats played by the bass drum, bongo drums, and tambourine. The movement suggests a free spirited improvisation.

Cadenze  The cadenze returns to the tone row texture of the Andante movement. The melody is provided by the vibraphone, flexitone, and song bells. Syncopation is provided by the bass drum playing a part scored in $\frac{4}{4}$ which suggests another rhythm, providing the fabric with polymetric color.

Character or Style

The Suite for Percussion is actually in the style of a symphonic suite rather than a dance form.
It uses no standard structures but is a coordinated group of five pieces. A very advanced work in the idiom of the 20th century.
Bongos, Glockenspiel
1. Tambourine, Song Bells
   Flexitone

2. Snare Drums,
2. Glockenspiel Bass Drum,
   Temple Bell, Bongos
   Field Drum, Tenor Drum,
3. Vibraphone, French Bell
   or low Cow Bell, Temple
   Bell
4. Bass Drum, Tune Gongs,
   Tam Tam, Hand Drum
Presto \( \text{\( \text{\textit{Cadenza}} \) \( j \) \( =100 \) \( \text{(Cadenza)} \) \}}

Allegro \( j \) \( =120 \) \( \text{(Toccata)} \)

Allegro ma non troppo \( j \) \( =100 \) \( \text{(Cadenza)} \)
Title: Chamber Piece for Percussion Quintet
Composer: Michael Colgrass
Publisher: Music for Percussion Incorporated

Instrumentation:
1: Timp-toms
5" Tambourine

2: 3 high-pitched Tom toms
12" medium suspended Cymbal

3: 3 medium-pitched Tom toms
Xylophone & Triangle

4: 3 low pitched Tom toms
Tambourine
Finger Cymbals in F

5: 24" or 26" Bass drum (on side)
2 Timpani (kettledrums) 25" & 28"
Tam tam

Grade: Difficult (difficult-advanced)
Date: 1962

Technical Problems

The composition is extensively multimetric.
A sixteenth note theme is scored for each instrument in question and answer phrases. This melodic theme is first played by the timp toms and then passed on to the tom toms. The theme reappears throughout the piece now in one voice, now in another. The main sections alternate with areas of lesser tension.
Character or Style

This work is rhythmically similar to the kind of treatment Carlos Chavez employs in *Toccata for Percussion*. This piece uses membranophones both rhythmically and melodically. Syncopation and multimetric construction are employed.
1. Timp-toms
   5" Tamb.

2. 3 High Toms
   12" sus. cymb.

3. 3 Med. Toms
   Xylo. & Triangle

4. 3 Low Toms
   Tambourine
   Finger Cymbals.

5. 24" Bass Drum
   2 Timpani
   Tam-tam
**Title**  
Invention for Percussion Quintet

**Composer**  
Charles Wuorinen

**Publisher**  
Music for Percussion Incorporated

**Instrumentation**

1: Celesta  
2: Glockenspiel & Xylophone  
3: Vibraphone & Chimes  
4: Timpani (kettledrums) & Bass drum  
5: Piano

**Grade**  
Very Difficult (advanced)

**Date**  
1962

**Technical Problems**

At certain points in this score, six to be exact, the basic bar-unit (4/4) is subdivided into four basic beats. Each beat is demarked by tactus symbols thus:

Either (where two players are) or

within each tactus, notes are positioned visually, and are to be played so that their occurrence in time
corresponds to their position in space within the tactus. In these sections, the following notational symbols are employed:

\[ \begin{align*}
\text{\textbullet} & = \text{a note played as short as possible} \\
\text{\textbullet} & = \text{a note sustained as long as the beam indicates} \\
& = \text{the dotted line connects to a note which should cut the sustained (beamed) note} \\
\text{\textbullet} & = \text{a note that is allowed to ring (i.e.,L.V.)}
\end{align*} \]

The celesta functions as a background to the main musical idea of this composition. Therefore, it must always (except for certain rare places) play piano, and maintain a calm detachment from the rest of the piece. It must not play inaccurately even where the noise of the foreground swallows it altogether, for even the loudest portions of the foreground may suddenly clear, revealing the celesta - background.\(^7\)

This composition is highly melodic, with extremely frequent inharmonics. The greatest difficulty

\(^7\)Charles Wuorinen, Invention for Percussion Quintet (Music for Percussion, 1962), p. 1
in performing this composition is the keyboard technique required together with the high degree of polymetric construction and obscure syncopations. The work is written in $\frac{2}{4}$ and $\frac{4}{4}$ meter. The performance time is circa five minutes and forty-two seconds.\textsuperscript{8}

**Character and Style**

This piece of music is highly complex, truly a work of the 20th century which can be seen by it's deliberate overcoming of the 'tryanny of the bar line' and extravagant dissonant harmonic structures.

\textsuperscript{8}Ibid. p. 2
Title: A Witness For My Lord
Composer: David A. Tobias
Publisher: Henry Adler Incorporated
for sale by Belwin Incorporated

Instrumentation:
1: Marimba & Chimes
2: Bongo drums & Tambourine
3: Snare drum
4: suspended Cymbal & Sandpaper blocks
5: Bass drum & Finger Cymbals
6: Timpani (kettledrums) 3 & Finger Cymbals
7: SOLOIST (singer and/or trumpet)

Grade: Medium Intermediate (medium)

Date: 1964

Technical Problems:

The composition opens with hand clapping on the off beats. The melody, performed either by the trumpet and/or singer, begins with the words "My soul is a witness for my Lord." There is a constant shifting of the accent so that it falls on weak beats of the measure instead of the strong. Individual instruments are added to the movement one by one in an effort to construct a gradual intensity of tension.
The conclusion of the work returns to the chanting words of the gospel singer, "My Soul Is A Witness for My Lord."

Character or Style

The composer, using the Negro spiritual as the basis for his composition, adds a rather sophisticated beat, as might be expected in the usual setting for a Gospel meeting. This kind of setting is well portrayed in the composition.
Vocal Solo
or
Bb Trumpet

1. Marimba

2. Tambourine

3. Snare Drum

4. Suspended Cymbal

5. Bass Drum

6. Timpani

My soul is a witness
TIG-TURL MAN

SAM-SON WAS A WITNESS

(TAKE OUT MOTO)
Title Concussion
Composer David A. Tobias
Publisher Henry Adler Incorporated
for sale by Belwin Incorporated
Instrumentation
1: Xylophone
2: Snare drum and Tenor drum
3: Bass drum
4: suspended Cymbal
5: Wood block
6: Timpani (kettledrums)
Grade Medium Intermediate (easy-medium)
Date 1964

Technical Problems
This composition is written in $\frac{2}{4}$ meter. The entire rhythm of the ensemble is based on two sixteenths and an eighth note pattern. The melody, played by the xylophone, is constructed on a whole-tone scale.

Character or Style
"The work is a percussive composition based on a driving rhythmic motive."\(^9\)

\(^9\)David A. Tobias, Concussion, (Belwin Incorporated, 1964), p. 1
1. Xylophone

2. Snare Drum
   Tenor Drum

3. Bass Drum

4. Suspended Cymbal

5. Wood Block

6. Timpani
Title    Fragments
Composer  Harold Farberman
Publisher  Henry Adler Incorporated
           for sale by Belwin Incorporated
Instrumentation
1: Glockenspiel I
2: Glockenspiel II
3: Suspended Cymbals (2)
4: Temple blocks (4) & Snare drum
5: Wood blocks (4) & Tom toms (2)
6: Timpani (kettledrums) (3)
Grade     Medium  (easy-medium)
Date      1964
Technical Problems

The glockenspiels open the composition with simultaneously ascending and descending melodies while the membranophones answer in short sixteenth note patterns. The membranophones in turn are given the task of answering the glockenspiels melodically. The glockenspiels in turn play rhythmic punctuations. Variations on the opening theme with a recapitulation of the beginning section of the composition concludes the work.
Character or Style

The form of the work is variations on a theme (A-B-A). Interest in the melodic parts is captured by the ascending and descending melodies which conclude a half-step apart. The inharmonics in this case give a playful air to the composition.
1. Glockenspiel I

2. Glockenspiel II

3. Suspended Cymbals

4. Temple Blocks
   Snare Drum

5. Wood Blocks
   Tom-toms
   Bass Drum

6. Timpani
**Title**  Gavotte for Percussion

**Composer**  Acton Ostling

**Publisher**  Belwin Incorporated

**Instrumentation**

1: Bells  
2: Timpani (kettledrums)  
3: Triangle  
4: Cymbals & Tambourine  
5: Snare drum  
6: Bass drum

**Grade**  Medium Easy (medium)

**Date**  1964

**Technical Problems**

The work is in $\frac{4}{4}$ meter marked allegretto. The theme of the Gavotte is simple and direct. It is played as a question and answer type of scoring between the bells and the timpani (kettledrums). There is no use of syncopation or accents. The work is completely constructed in quarter and eighth note rhythm patterns.

**Character or Style**

The composition is not syncopated and because of this the impression is one of the Baroque era,
perhaps even of Bach, the stiff rigid scoring of parts
gives the impression of the Gavotte as it was, a
stately dance.¹⁰

1. Bells
2. Timpani
3. Triangle
4. Cymbals
5. Snare Drum
6. Bass Drum
<table>
<thead>
<tr>
<th>Title</th>
<th>Latin Ostinato</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composer</td>
<td>Harold Farberman</td>
</tr>
<tr>
<td>Publisher</td>
<td>Belwin Incorporated</td>
</tr>
<tr>
<td>Instrumentation</td>
<td></td>
</tr>
<tr>
<td>1:</td>
<td>Glockenspiel</td>
</tr>
<tr>
<td>2:</td>
<td>Xylophone &amp; Marimba</td>
</tr>
<tr>
<td>3:</td>
<td>Maracas</td>
</tr>
<tr>
<td>4:</td>
<td>Claves &amp; Cow bell</td>
</tr>
<tr>
<td>5:</td>
<td>Bongo drums &amp; Woodblock</td>
</tr>
<tr>
<td>6:</td>
<td>Timpani (kettledrums) (3)</td>
</tr>
<tr>
<td>Grade</td>
<td>Medium Easy (medium)</td>
</tr>
<tr>
<td>Date</td>
<td>1964</td>
</tr>
</tbody>
</table>

**Technical Problems**

The composition is 43 measures long. The meter is in $\frac{4}{4}$ and $\frac{2}{4}$ time. The opening section is introduced by the timpani (kettledrums) playing a simple syncopated melody on D, A, and E. Maracas and bongo drums provide the rhythmic figure which is repeated persistently while the other parts weave new patterns against it.

**Character or Style**

The composition is a combination of a latin beat with ostinato construction. It is clever, syncopated and brief.
1. Glockenspiel-or Bells

2. Marimba or Xylophone

3. Maracas

4. Claves Cowbell

5. Bongos Wood-block

6. Timpani
Lament

Harold Farberman

Henry Adler Incorporated
for sale by Belwin Incorporated

Xylophone or Marimba
Vibraphone
Tenor drum
Cymbals (2) & Wood block
Bass drum
Timpani (kettledrums) (3)

Difficult Advanced (easy)

1964

This composition is a character piece, very much like those of the 19th century. The title is to convey a underlying mood and/or style, it does not pertain to structural principles. The tenor drum opens with a slow death march cadence. The melody is played in the lowest octave of the xylophone. It is slow and somber. The middle section is dominated by the melodic parts which are written a half-step apart. The inharmonics having a weeping quality, in fact a
lamenting one, create tension on a construction of triplets and melodic and percussive question and answer sections.

**Character or Style**

This is a character piece in the style of a lament.
1. Xylophone or Marimba
2. Vibraphone
3. Tenor Drum
4. Cymbals (a2)
5. Bass Drum
6. Timpani
Title  March Rondo
Composer  Harold Farberman
Publisher  Henry Adler Incorporated
for sale by Belwin Incorporated
Instrumentation
1:  Glockenspiel
2:  Xylophone & Castagnets
3:  Snare drum
4:  Triangle & Suspended Cymbal
5:  Bass drum & Cymbals (2)
6:  Timpani (kettledrums) (2 or 3)
Grade  Difficult (medium)
Date  1964

Technical Problems
This composition is a simple ternary rondo constructed on a march tempo. The theme is introduced by the snare drum (see incipit on page 76). This rhythmic subject is the basis for the entire composition. There is a limited use of syncopation and multimetrics throughout the work.

Character or Style
This is a ternary rondo ensemble for percussion in march tempo.
Theme

Snare Drum

1. Glockenspiel

2. Xylophone Castanets

3. Snare Drum

4. Triangle Cymbals Sus.

5. Bass Drum Cymbal (e2)

6. Timpani (2-3) Tambourine
Title: Percussion Sleigh Ride
Composer: Harold Farberman
Publisher: Belwin Incorporated
Instrumentation:
1: Glockenspiel
2: Xylophone or Marimba
3: Sleigh bells
4: Triangle
5: Snare drum
6: Timpani (kettledrums) (2)
Grade: Easy (easy)
Date: 1964

Technical Problems
This composition is forty-two measures long.
The rhythmic grouping is based on a speculatory mental image of sleigh bells attached to a team of horses pulling a sleigh. This repetitious pattern is the basis for the entire rhythmic poem.

Character or Style
The texture of this composition is rhythmically impressionistic of a sleigh ride.
1. Glockenspiel
   Bells

2. Xylophone
   Marimba

3. Sleigh Bells

4. Triangle

5. Snare Drum

6. Timpani

measure 9 - 12

measure 33 - 35
Title: Puppet on a String  
Composer: Marty Gold  
Arranged by: Harold Farberman  
Publisher: Henry Adler Incorporated  
for sale by Belwin Incorporated

Instrumentation:
1: Xylophone  
   Marimba  
2: Glockenspiel  
   Vibraphone  
3: Wood blocks (2)  
   Temple blocks (5)  
   Gourd  
   Sandpaper blocks  
4: Suspended Cymbals (2)  
   Triangle  
   Tambourine  
   Bongo drums  
   Castagnets  
   Temple blocks (2)  
5: Dance drums  
   Ratchet  
   Triangle  
6: Timpani (kettledrums) (4)  
   Claves

Grade: Medium Difficult (medium)  
Date: 1966

Technical Problems:

Puppet on a String is written in C major. This composition uses many accidentals for added
melodic interest in the xylophone and vibraphone parts. The opening theme is a melodic conversation between the glockenspiel and xylophone resulting in a kind of unity in diversity. Their exchange unifies into a single melodic voice in the finale. It concludes in a recapitulation of the opening theme. In the second half of the composition a prelude drum roll, played by the bongo drums, initiates a bossa nova beat skillfully executed by the entire ensemble. Another recapitulation to the opening theme and a short coda concludes the work.

**Character or Style**

This work is a character piece. The playful melodies and dance rhythms create for the listener a feeling of movement and suspension.
1. Xylophone
   Marimba

2. Glockenspiel
   Vibraphone

3. 2 Wood Blocks
   Temple Blocks
   Gourd, Sandpaper Blocks.

4. Sus. Cymbals
   Triangle, Tamb.
   Bongos, Cast.
   Temple Blocks

5. Dance Drums
   Ratchet, Triangle

6. Timpani (4)
   Claves
Title: Quotations in Percussion Part I  
Composer: Arthur Cohn  
Publisher: Mills Music Incorporated  
Instrumentation:

**Movement I**

1: Tom toms (8)
2: Bongo drums
   Tenor drum
3: Temple blocks
   Water gong
4: Triangles (large/medium/small)
   Snare drum
   Wood block (small)
   Bass drum (cymbal attachment)
   Suspended Cymbal
5: Timpani (kettledrums) II
   Castagnets
6: Timpani (kettledrums) I
   Bass drum (medium size)

Grade: Very Difficult (advanced)

Date: 1962

Technical Problems

The first movement is multimetric with meters changing constantly i.e., \(\frac{2}{4}, \frac{3}{8}, \frac{3}{4}, \frac{5}{8}, \frac{3}{2}, 7, 1, 5, 9, 3, 1\) and \(\frac{5}{16}, \frac{32}{16}, 16, 4\) and \(\frac{5}{16}\). A proficiency in syncopation and multi-drum technic is required. Frequent tempo changes and crescendos and diminuendos are used.
to create each nuance of the composers meaning.

**Movement II**

**Instrumentation**

1: Leather head drum  
   Gong (medium)  
   Antique cymbals (finger cymbals) on A, C and E

2: Cymbals (smallest to be 10" and the largest to be 22") (5)  
   Muted indian drum  
   Tambourine (suspended)

3: Scotch bass drum (muted small drum)  
   Stone plate

4: Tenor drum  
   Field drum

5: Timpani (kettledrums) II

6: Timpani (kettledrums) I

**Technical Problems**

The second movement follows the same type of multimetric construction. The texture of this movement is designated to be exceedingly smooth on a dynamic level of pianissimo throughout. Emphasis here is on each player keeping in mind the relationship of a new sound to a previous one, or the completion of a sound to a newly-entering sonority. This means a total elimination of any abrupt change.

**Movement III**
**Instrumentation**

1: Claves  
Suspended Cow bells (3/large, medium, and small)  
Sleigh Bells

2: Gong (small)  
Bongo drums  
Snare drum  
Suspended cymbal (medium)

3: Xylophone  
Pitch bar (A=440)  
Quijada  
Tambourine  
Metal block (small) or Anvil

4: Lions roar (string drum)  
Tenor drum  
Wood block (large and small)

5: Timpani (kettledrums) II  
Bass drum (medium size)  
Temple blocks (5)  
Indian drum  
Reco-Reco or Quiro

6: Timpani (kettledrums) I  
Whip (slapstick)  
Triangle (medium)

**Technical Problems**

Consistent with the previous two movements this also is multimetric with frequent changes in tempo, dynamics, and meter. The work is agitated with syncopation and polyrhythm throughout.

**Character or Style**

The composer has used the many varied instruments of the percussion family to perhaps re-quote literary authors in percussive sound rather than words. The work is very difficult to play and is truly a
remarkable accomplishment in percussion ensemble composition.
Quotations in Percussion
Part I

Arthur Cohn

I

as if it were some strange incantation, her white, rapt
for drifting here and there in a strange impulsive rhapsody,
seeming to be lifted on a breeze of incantation, shuddering
with strange little runs.

from "Women in Love"
by D. H. Lawrence

\[
\begin{align*}
\text{I} & \quad \text{Tom Toms} \\
\text{II} & \quad \text{Bongos \quad Tenor Drum} \\
\text{III} & \quad \text{Temple Blocks \quad Water Gong} \\
\text{IV} & \quad \text{Triangles \quad Snare Dr. \quad Small Wood B. \quad Bass Drum} \\
\text{V} & \quad \text{Timpani I \quad Castanets} \\
\text{VI} & \quad \text{Timpani II \quad Medium-size Bass Drum}
\end{align*}
\]
A divine nimbus exhales
from it from head to foot,
It attracts with fierce
undeniable attraction.

from "Leaves of Grass"
by Walt Whitman
III

All roads, howsoe'er they
diverge, lead to Rome,
Whence, thank the good Lord, at
least one leads back home.

from "The Devil's Dictionary"
by Ambrose Bierce

I

Claves Sus. Cow Bells Sleigh Bells

II


III

Xylophone Pitch Bar (A=440) Quijada Tamb. Anvil

Lion's Roar Tenor Drum Wood Blocks

IV

Timpani II Med. size Bass Drum Temple Blocks

V

Timpani I Whip Med. Size Triangle Indian Drum Guiro

VI
Title: Quotations in Percussion Part II
Composer: Arthur Cohn
Publisher: Mills Music Incorporated

Instrumentation

Movement I

1: Tambourine (suspended)
   Indian drum (suspended)
   Cow bells (suspended/large, medium, small)
   Cabada (suspended)

2: Snare drum
   Drinking glass (suspended with brim down)
   Triangles (large, medium, small)

3: Vibraphone
   Double bass violin

4: Cocoanut shells (suspended/large & small)
   Wood blocks (very large/very small)
   Sandpaper blocks

5: Porcelain cups or bowls (suspended)
   (very large, large, medium, small)
   Suspended Cymbals (large as possible, small, and very small Chinese "sizzle" cymbal)
   Cat's meow or Vocal imitation

6: Timpani (kettledrums)
   Toy drum

Grade: Very Difficult (advanced)

Technical Problems

The composition is multimetric throughout with
constant changes from one meter to another. The duration of the first movement is 2½ minutes. Like Quotations in Percussion Part I there is definite evidence from the selection of percussion equipment that the composer is giving noise an equal right with sound. This composition uses syncopation and polyrhythm to destroy a mental conception of bar line and in so doing creating a composition as an entity from the beginning to end. There are frequent tempo changes used throughout the work.

Movement II

Instrumentation

1: Wood blocks (5)  
Indian drum (3) (suspended)  
Cracked glass in tin or glass container  
Tom toms (4) (very low pitched)

2: Bass drum (large)  
Scotch bass drum (small)  
Bongo drums  
Tambourine (lay on flat bass drum)  
Whip (slapstick)  
Tom Toms (4) (very high pitched)

3: Xylophone  
Piano strings (bass clef/use grand)  
Metal block (small) or anvil  
Snare drum (for rim shot)

4: Conga drums (large, medium, small)  
Timbales  
Tenor drum  
Snare drum  
Field drum  
Tubular bells  
Marimba
5: Chinese "sizzle" cymbal (suspended) (large)
   Cymbal (medium suspended)
   Cymbal (small thin suspended)
   Triangle (medium)
   Cymbals (crash)
   Bass drum (muffled)
   Washboard
   Vibraphone

6: Gongs (3/muted) (large, medium, small)
   Tenor drum
   Reco-Reco or Quiro
   Timpani (kettledrums)

Technical Problems

This work combines multimetrics, polyrhythms, and syncopation in a complex rhythmic fabric. A rhythm pattern is introduced by one voice and then is divided among several players in an agitated question and answer construction. The composer combines noise and sound in a delicate combination of rhythmic syncopation and polymetric scoring. From two distinct meters simultaneously, to three, and finally a return to single meter scoring. The described combination of meters is more complex with the use of syncopation suggesting still other meters than those scored.

Character or Style

The composer again, as in his first composition Quotations for Percussion Part I, combines all the forces of 20th century music. He has attempted to say in sound what was said in literature without totally
leaving the area of abstract sound. In his works he has included quotes from D. H. Lawrence, Walt Whitman, Ambrose Bierce, James Joyce, and one Anonymous author.
II

My coffin shall be black,
Six angels at my back,
Two to sing and two to pray
And two to carry my soul away.

from "A Portrait of the Artist as a Young Man" by James Joyce

Wood Blocks  Indian Drums  Cracked Glass  Tom Toms


Xylophone  Piano Strings  Sm. Metal Block  Sn.  Rim Shot

Congo Drums  Timbales  Tenor D.  Snare D.  Field D.


Muted Gongs  Sm. Gong  Tenor D.  Guiro  Timpani
Quotations in Percussion
Part II
Arthur Cohn

Pray what is lighter than the wind?
The lightness of a woman's mind.
And what is lighter than the last?
Nay, now, my friend, you have me fast.

Anonymous (early 19th century)

Sus. Tambourine  Sus. Indian D.  Cowbells  Cabaca

Snare Drum  Sus. Drinking  Glass  Triangles

Vibes  Double Bass

Cocoanut shell  wood B.  Sand Paper Blocks

Porcelain Cups or Bowl  suspended cymbals  Cat's Meow

Timpani  Toy Drum

VI
**Title**  
Retrograde Waltz

**Composer**  
Harold Farberman

**Publisher**  
Henry Adler Incorporated  
for sale by Belwin Incorporated

**Instrumentation**

1: Glockenspiel  
2: Xylophone or Marimba  
3: Triangle  
4: Snare drum or Tenor drum  
5: Bass drum  
6: Timpani (kettledrums) (2)

**Grade**  
Easy (easy)

**Date**  
1964

**Technical Problems**

Retrograde Waltz is written in $\frac{3}{4}$ meter and is primarily a composition of quarter note and rest patterns. The melody is played between the xylophone and glockenspiel in D major and is consistently simple.

**Character or Style**

The composition is written for a beginner group and is short, brief, and easily read. It is a simple percussive waltz in which the theme is presented backwards as a motive for construction.
1. Bells or Glockenspiel
2. Xylophone or Marimba
3. Triangle
4. Snare Drum or Tenor Drum
5. Bass Drum
6. Timpani
Title 6/8 Dance
Composer Harold Farberman
Publisher Henry Adler Incorporated
for sale by Belwin Incorporated
Instrumentation
1: Bells or Glockenspiel
2: Xylophone or Marimba
3: Snare drum or Tenor drum
4: Suspended Cymbal
5: Bass drum
6: Timpani (kettledrums)
Grade Easy (easy)
Date 1964
Technical Problems
6/8 Dance is thirty-eight measures in length. The eighth note is used almost exclusively. The xylophone and bells exchange the melody in short question and answer sections. Following the previously described variations the xylophone and bells play the melody and its inversion simultaneously.
Character or Style
This work would be easily adaptable for a beginner group since it is short and easily read.
1. Bells or Glockenspiel

2. Xylophone or Marimba

3. Snare Drum or Tenor Drum

4. Suspended Cymbal

5. Bass Drum

6. Timpani
Title: Sketch for Percussion
Composer: Ronald LoPresti
Publisher: Music for Percussion Incorporated

Instrumentation:
1: Xylophone
2: Celeste
3: Marimba
4: Timpani (kettledrums)
5: Triangle
   Snare drum
   Cymbal (suspended)
6: Suspended Cymbal
   Bass drum
   Gong
7: Piano

Grade: Very Difficult (advanced)

Date: 1959

Technical Problems

Performance time for Sketch for Percussion is 4 minutes. Technical demands are primarily in the mallet and keyboard parts. They are scored for a highly skilled and proficient performer in this area. The score is multimetric with two and three beats a measure. The melodic structure is rich and covers the full range from extreme lows to extreme
high pitches. The membranophone parts are scored thinly and delicately within the fabric of the composition.

Character and Style

This is a musical sketch for percussion which won recognition in the 1956 Percussion Ensemble Contest sponsored by the Percussion Department of the Eastman School of Music.

Floor Plan

for

Sketch for Percussion

Player 1
Player 2
Player 3
Player 4
Player 5
Player 6

CONDUCTOR
Xylophone

Marimba & Celeste

Timpani (3)

Snare Drum
Sus. Cymbal
& Triangle

Bass Drum
Gong and
Sus. Cymbal

Piano
Title: Spain
Composer: Harold Farberman
Publisher: Belwin Incorporated
Instrumentation:
1: Xylophone
2: Castagnets
3: Tambourine
4: Snare drum
5: Bass drum
6: Timpani (Kettledrums) (2)
Grade: Easy (easy)
Date: 1964

Technical Problems
The title of the composition is no doubt determined by the use of the castagnets and tambourine since both instruments are folk instruments associated with Spain. The melodic subject in the xylophone part is in the key of G major and is extremely simple. The melody is in fact so simple it is lacking in interest.

Character or Style
The composition is purposely simple, syncopation being achieved with the use of accents exclusively.
1. Xylophone

2. Castanets

3. Tambourine

4. Snare Drum

5. Bass Drum

6. Timpani

Measure 13 - 15

measure 34 - 37
**Title**  Take - Off

**Composer**  Harold Farberman

**Publisher**  Henry Adler Incorporated  for sale by Belwin Incorporated

**Instrumentation**

1: Xylophone  
2: Glockenspiel  
3: Triangle  
4: Tambourine  
5: Snare drum  
6: Timpani (kettledrums) (3)

**Grade**  Difficult - Advanced (medium)

**Date**  1964

**Technical Problems**

This composition is unusual. It has scored $\frac{3}{8}$ meter and notated full measures of rest for all players at simultaneously appointed intervals. The predominant rhythm pattern used throughout the work is two sixteenth and two eighth notes. For melodic and rhythmic variety the composer has added question and answer phrases to the middle section of the work. The entire composition is based on three rhythms.
Character or Style

Take-Off is based on a syncopated one measure introduction. This rhythmic theme is then passed from player to player. This work is an exercise in performance percussion, by this the writer means to say that the work would be an excellent piece to be used not for performance but for practice.
1. Xylophone
2. Glockenspiel
3. Triangle
4. Tambourine
5. Snare Drum
6. Timpani
Title: Tango D'Oriental
Composer: David A. Tobias
Publisher: Henry Adler Incorporated
          for sale by Belwin Incorporated

Instrumentation:
1: Marimba
2: Gong
   Chimes
   Suspended Cymbal
3: Castagnets
   Bells
4: Temple blocks (5)
5: Tom tom
6: Tambourine
   Timpani (kettledrums) (3)

Grade: Medium (medium)
Date: 1964

Technical Problems

Tango D'Oriental is written in $\frac{4}{4}$ meter. The entire composition is based on the tango rhythm and variations. Syncopation is achieved by shifting the accent to the smaller note values while removing the usual stress on the larger note values. The gong and temple blocks add the oriental flavor and color to the already vivacious dance form.
Character or Style

_Tango D'Oriental_ combines latin and oriental flavors, resulting in what the composer describes as an "exciting and exotic percussion delicacy."\(^{11}\)

\(^{11}\)David A. Tobias, _Tango D'Oriental_ (Belwin Incorporated, 1964), p. 3
1. Marimba

2. Gong, Chimes
   Sus. Cymb.

3. Castanets
   Bella

4. 5 Temple Bells

5. Tom Tom

6. Tambourine
   3 Timpani
Title  Tarentella  
Composer  Harold Farberman  
Publisher  Henry Adler Incorporated  
for sale by Belwin Incorporated  

Instrumentation  
1: Xylophone or Marimba  
2: Glockenspiel  
3: Tambourine  
4: Triangle  
5: Snare drum  
6: Timpani (kettledrums) (3)  

Grade  Medium - Easy (easy-medium)  
Date  1964  

Technical Problems  
This composition is in $\frac{6}{8}$ meter. The melody, in the xylophone and glockenspiel parts, is simple and direct. Syncopation is not used and the meter and rhythm is strictly adhered to throughout.

Character or Style  
This composition is written in the style of the mid-19th century dance form Tarantella. It is perhaps a percussion expression of the original Italian dance.
1. Xylophone or Marimba

2. Glockenspiel or Bells

3. Tambourine

4. Triangle

5. Snare Drum

6. Timpani
<table>
<thead>
<tr>
<th>Title</th>
<th>3 + 2</th>
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<tbody>
<tr>
<td>Composer</td>
<td>Harold Farberman</td>
</tr>
<tr>
<td>Publisher</td>
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<tr>
<td>Instrumentation</td>
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<tr>
<td>1:</td>
<td>Xylophone or Marimba</td>
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<tr>
<td>2:</td>
<td>Glockenspiel or Bells</td>
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<td>3: Snare drum Castagnets</td>
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<td>4: Tom toms Triangle</td>
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<td>5: Bass drum Tambourine</td>
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<tr>
<td>6: Timpani (kettledrums)</td>
<td></td>
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<tr>
<td>Grade</td>
<td>Difficult-Advanced (medium)</td>
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<td>Date</td>
<td>1964</td>
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**Technical Problems**

This composition derives its name from the meter which is \( \frac{5}{4} \) thus the \( 3 + 2 = 5 \) beats. \( \frac{3+2}{5} \) is thirty-one measures in length. The predominant rhythm is a triplet pattern and dotted quarter and sixteenth note pattern. The melody, played by the glockenspiel and xylophone, is based on a whole-tone scale. This scale is melodically treated in triplet patterns. The meter changes from five beats.
per measure to two beats per measure in rhythmical phrases.

**Character or Style**

\[ \frac{3}{2} + \frac{2}{2} \] is an exercise in whole tone construction and a rhythmical excursion in multi-meter syncopation.
1. Xylophone or Marimba

2. Glockenspiel or Bells

3. Snare Drum Castagnets

4. Tom Tom Triangle

5. Bass Drum Tambourine

6. Timpani
Title  
Toccata

Composer  
Carlos Chavez

Publisher  
Mills Music Incorporated

Instrumentation

1: Indian Drum
   Glockenspiel
   Indian Drum (small)

2: Side drum I
   Xylophone
   Indian drum
   Tenor drum

3: Side drum II
   Suspended Cymbal

4: Tenor drum
   Chimes
   Claves
   Maraca (1)
   Suspended Cymbal

5: Timpani (kettledrums)
   Gong (small)

6: Bass drum
   Gong (large)

Grade  
Very Difficult (advanced)

Date  
1954

Technical Problems

The composition is composed in three movements; allegro, largo, allegro un poco marziale. This com-
position, like that of the toccata usually written for keyboard instruments, is a showpiece in free
tempo, rhythm, and meter, often giving the impression of improvisation. The entire composition takes 14 minutes to perform and is 416 measures in length.

Allegro, sempre giusto. The meter is \( \frac{3}{4} \) and the entire movement exchanges eighth and sixteenth note patterns between players in such a manner that what would ordinarily be easily played by one person must necessarily be divided among six players. The composition opens and closes with carefully scored rolls, crescendos and diminuendos. The rhythm is stated at the outset in one voice, is imitated in close succession by the others. This theme reappears throughout the piece now in one voice, now in another.

Largo. This movement is 28 measures long in \( \frac{8}{8} \) meter. Demands upon the performers are in terms of eighth and sixteenth note repetitious rhythm patterns with a middle section of very exacting syncopation between parts. The question and answer section of rhythm is replaced by unison patterns for a double pianissimo conclusion.

Allegro un poco marziale. The timpani (kettle-drums) open this movement with a simple but effective melody suggesting a kind of primitivism. The movement is in \( \frac{2}{2} \) meter with the rhythm deployed in eighth
and quarter note patterns. Accents occur usually on the second half of one and/or two changing into accents every third quarter note giving the effect of multi-metric scoring without changing the original meter. Syncopation is achieved by polymetrics in several sections (see example b). The three note melody originally introduced by the timpani (kettledrums) is replayed at a faster tempo and then is imitated in close succession by other percussionists on the indian drum, side drum and tenor drum (see example b).

**Vivo.** The tempo change opens with a small indian drum setting a constant pulse of rhythm with sixteenth notes in $\frac{4}{4}$ time. A syncopated question and answer section is scored beneath the previously described pattern between timpani, Indian drum, side drum, and tenor drum.

**Tempo primo.** This movement is a recapitulation to the Allegro un poco marziale.

**Character or Style**

This composition is a clever interplay of rhythms and rhythmic notation. The use of polymetrics, polyrhythms and syncopation make the work difficult but effective. The use of rhythm constructed as a fugue adds to the well designed primitive fabric of this piece.
Measure 30-31
Allegro, sempre giusto \( \frac{J}{138} \)

1. Indian Drum

2. Side Drum 1

3. Side Drum II

4. Tenor Drum

5. Tympani

6. Bass Drum

Score marking 22
1. Glockenspiel
2. Xylophone
3. Suspended cymbal
4. Chimes
5. Small Gong
6. Large Gong

Largo \( \text{\textcopyright} - 58 \)
1. Small Indian Drum

2. Indian Drum
   Side Drum I
   Tenor Drum

3. Side Drum II

4. Claves

5. Tympani

6. Bass Drum

Allegro un poco marziale \( \frac{\text{d}}{=132} \)
1. Small Indian Drum
2. Side Drum 1
   Tenor Drum
3. Side Drum 11
4. Claves
5. Tympani
6. Bass Drum
**Title**  
Variations on a Rhythmic Theme

**Composer**  
Acton Ostling

**Publisher**  
Belwin Incorporated

**Instrumentation**

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| 1 | Bells  
   | Wood block  |
| 2 | Timpani (kettledrums)  
   | Tambourine  |
| 3 | Triangle  |
| 4 | Cymbals (2)  |
| 5 | Snare drum  |
| 6 | Bass drum  |

**Grade**  
Medium (easy-medium)

**Date**  
1964

**Technical Problems**

This composition is presenting a rhythmical theme in a number of modifications, each exploring a fresh aspect of the theme and constituting a variation. The theme is a pattern of quarter note flams and eighth notes. Simple syncopation is deployed throughout the work. At one point of the composition the army bugle call is humorously inserted into the bell part. Each of the three variations of this composition are introduced by the snare drum and
then passed to the other instruments.

**Character or Style**

This work is rudimental and is constructed on a theme and variation motif. It is an exercise on variations of rhythms and of rhythm patterns. This work is designed so that the bells, wood block, kettledrums and tambourine parts are optional, with or without, the ensemble is complete.
1. Bells & Woodblock

2. Timpani & Tambourine

3. Triangle
4. Cymbals

5. Snare Drum
6. Bass Drum
Title Variations on a Four Note Theme
Composer Sandy Feldstein
Publisher Henry Adler Incorporated
for sale by Belwin Incorporated
Instrumentation
1: Timpani (kettledrums)
   Gong
2: Snare drum (small)
   Snare drum (medium)
   Tenor drum or Field drum
3: Chimes
   Vibes
   Bells
4: Hand Cymbals
   Suspended Cymbals
   Wood block
5: Marimba
   Xylophone
   Wood block
   Hand Cymbals
6: Triangle
   Tambourine
   Finger Cymbals (antique cymbals)
   Bass drum
Grade Medium (medium)
Date 1964

Technical Problems
Variations on a Four Note Theme is based on
a four note - four measure melody, which is introduced
by the timpani (kettledrums). The melody is created from a F minor 6th chord. The unusual scoring for timpani (kettledrum) is seen by using all four drums at once in playing the full chord. The variations are passed from timpani to snare drum to marimba. The marimba part is written for four mallet technique. The variations are unusual and highly melodic.

Character and Style

The composer feels that this piece of percussion music "will help develop the level of musicianship of the percussionist while affording him with enjoyable and performable percussion music."\(^\text{12}\)

\(^{12}\text{Sandy Feldstein, Variations on a Four Note Theme, (Belwin Incorporated, 1964), p. 1.}\)
1. Marimba, Xylophone
   Woodblock, Hand Cymb

2. Small Snare Drum
   (snares off)
   Snare Drum (S.on)
   Tenor Drum

3. Chimes, Vibes
   Bells

4. Hand Cymbals
   Suspended Cymbal
   Woodblock

5. Triangle, Tamb.
   Finger Cymbals
   Bass Drum

6. 4 Tympany and
   Gong

measure 18 - 20

measure 40 - 43
Title Waltz Rondo
Composer Harold Farberman
Publisher Henry Adler Incorporated
for sale by Belwin Incorporated

Instrumentation
1: Xylophone or Marimba
2: Glockenspiel
3: Snare drum
   Wood block
4: Cymbals (2)
5: Bass drum
   Tambourine
6: Timpani (kettledrums) (3)

Grade Medium (easy-medium)

Date 1964

Technical Problems
This composition utilizes a two measure theme for the schematic architecture of this rondo form. Syncopation is deployed through the timpani and bells. The variation on the theme follows an (A B A C B' A) form.

Character or Style
This ensemble is a rhythmical and melodic waltz rondo form.
1. Xylophone or Marimba
2. Glockenspiel or Bells
3. Snare Drum Wood Blocks
4. Cymbals (a2)
5. Bass Drum Tambourine
6. Timpani
Title: Dance Barbaro
Composer: Phillip Lambro
Publisher: Music for Percussion Incorporated

Instrumentation:

1: Bass drum
   Conga drums (2)

2: Timpani (kettledrums)I

3: Tom tom (low)
   Timpani (kettledrums)II

4: Snare drum I
   3 Tuned snare drums (no-snares)

5: Bongo drums
   Timpani bowl (large/no head)

6: Claves
   Suspended Cymbals
   Antique Cymbals (finger cymbals)

7: Tambourine
   Snare drum II
   Gong (large)

8: Maracas
   Bongo drums II

Grade: Very Difficult (advanced)

Date: 1965

Technical Problems

This composition is multimetric alternating from duple to triple meters. A high degree of poly-rhythm through the use of three beats against four
is used throughout the work. Texture of the composition is achieved by splitting groups of sixteenth notes between drums. This texture occurs in rapid succession throughout the composition. The score also calls for eight performers but they are used sparingly. The composer writes for one player, then four, then eight and etc. The finale concludes the heavy multimetrically scored composition in a fiery presto. The percussionists break from their dynamically controlled rolls into sixteenth note patterns for a dramatic conclusion.

Character and Style

Dance Barbaro is an expressive modern dance form. This composition is constructed in a primitive rhythmic concept combining syncopation, polyrhythm, and multimetric scoring.
Alla Barbera; accelerando poco a poco

Maracas

Tambourine

Claves

Bongos

Sn. Dr. I

Tom-tom

Timp.

Bass Dr.
80 (score number)

Sn. Dr. II

Bongos

Sn. Dr. I

Timp.

Bass Dr.

260 (score number)

3 tuned Dr

II.

Timpani

I.

Conga Drs.
(score number) 400

Bongos II

Sn. Dr. II

Bongos I

cresc...

Sn. Dr. I

Tom-Tom

Timp.

Bass Dr.
Title: Bali
Composer: David Gordon
Publisher: Music for Percussion Incorporated

Instrumentation:
1: Soprano Recorder
2: Vibraphone
3: Xylophone I
4: Xylophone II
5: Glockenspiel
6: Marimba I
7: Marimba II
8: Steel plates (large and small sus.)
9: Piano
10: Celesta

Date: 1965

Technical Problems

Bali is written as a through-composed piece although there are four sections of tempo changes from slow, to poco meno moso rubato, to slow, to vivace. The meter is constant throughout the work.
in quadruple time. The mallet instruments require the performer to have proficient enough ability to play thirty-second notes in rapid succession with ease as they appear frequently. The composition is primarily melodic in concept. The melody is constructed on five notes: c-d-f-g-a. The first and last part of the composition is written in the key signature of D major with the middle section in the key signature of B flat. The same five notes (as indicated above) are used regardless of key signature. Syncopation appears frequently with the use of dotted quarter and eighth note patterns and ties. Before the vivace conclusion the composition becomes very agitated with unusual dissonant demands on all the players. The score also calls for all black and white keys on the piano to be played at once (see example b). The composition closes on a triple forte for a fiery finale.

Character or Style

Bali is a percussion ensemble work combining sounds of the Oriental south pacific islands and sounds of the 20th century idiom where noise and sound are given equality in the composition.
Soprano Recorder

1 Vibraphone

2 Xylophone

3 Xylophone

4 Marimba

5 Marimba

Piano

Celesta

6 Timpani

7 Timbales

Korean Cymbals
Small Gong
Large Gong
Example b (piano part only)

- All white keys
- Strike with forearms
- All black keys

Slow ( =56)
CHAPTER III
SUMMARY AND CONCLUSIONS

This work has covered thirty-nine percussion ensemble works. Analysis has shown the composers deploying rhythm in all ways possible: use of multimetrics, polymetrics, syncopation, free-rhythm, polyrhythm and agogic techniques together with musical forms such as, Canons, Crab-canons, Rondos, Toccatas, Fugues, Waltzes, Gavottes, Laments, Marches, Tangos, Bossa novas, Tarentelles, Percussional Suites, Themes and Variations, Tone rows, and various contemporary forms which combine rhythm, melody, and noise as a complete work. In short the variety to be found in percussion ensemble literature appears almost endless. Composers have taken musical forms from almost every period in music history ranging from antiquity to the 20th century. It can also be noted that many avant garde kinds of notation are beginning to emerge. It would appear that regular notation for the percussion ensemble may becoming obsolete. The demands the composers place on the percussionist is almost endless in this regard. It appears also that the usual percussion instruments found in orchestras are not
enough and apparently the percussion section will eventually compose three and four times as many instruments as they now do.

One may note that most of the compositions for percussion were not published before 1960. Evidently the interest in percussion sections as a performing unit is rather new. Since the family of percussion instruments is almost endless and because it is the only section in the orchestra capable of playing melody, rhythm, harmony and noise successfully, its popularity may still increase. This section of the orchestra seems to fit the new music of the 20th century better than any other. The demands placed upon the percussion section are increasing to the almost impossible.

In this work every phase of percussion to date is included. Every effort possible was made to represent works on all levels of achievement from the rank beginner to the accomplished professional.
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Tobias, David A. Concussion. (New York: Belwin Incorporated, 1964.)

APPENDIX A

MUSIC FOR PERCUSSION, INC.
17 West 60 Street
New York, N. Y. 10023

Ensemble Series

1 Player

Adventures for One by Robert Stern
(Difficult)

2 Players

Duet for Snare and Bass drums by Wayne Brodkorb (easy-medium)

Theme and Variations for Four Drums and Viola by Michael Colgrass (Difficult)

Pastorale for Flute and One Percussion by Jack McKenzie (Difficult)

Duet for Snare and Bass drum with Cymbals by Richard Paschke (medium)

Fantasy for Toy Drums and Piano by Sanford H. Reuning (Difficult)

Pas De Deux for BB Clarinet & Percussion by Armand Russell

Sonata for Percussion & Piano by Armand Russell (Difficult)

Duet for Timpani and Snare Drum by Thomas Siwe

Drums on the Phone by Joel Thome

3 Players

Four Holidays for Three Percussionists by Harry Bartlett (Difficult)
Trio for Percussion by Warren Benson (Difficult)

Three Dances by Jack McKenzie (Medium)

Divertimento for Percussion Trio by A. E. Planchart (Medium)

Percussion Suite by Armand Russell (Difficult)

Crab–Canon for Three Percussion by Lewis Songer (Medium)

4 Players

First Quartet by Mervin Britton (Easy)

One Over Three by Mervin Britton (Easy–Medium)

Percussion Music by Michael Colgrass (Medium)

Quartet by Murl Eddy (Easy–Medium)

Fugue and Chorale by James Hanna (Difficult)

Fugue by Lou Harrison (Difficult)

Song of Queztecoatl by Lou Harrison (Difficult)

Drawings: Set no. 1 for Percussion Quartet by Sidney Hodkinson (Difficult)

Impressionato by Judy M. Mathis (Medium)

Introduction and Allegro by Jack McKenzie (Medium–Difficult)

Quartet by Albert Payson (Difficult)

Invention for Four Percussion Players by Paul Price (Difficult)

Prelude and Fugue by Charles Wuorinen (Difficult)

5 Players

Chamber Piece for Percussion Quintet by Michael Colgrass (Difficult)
Divertimento for Piano & Percussion by Nicolas Flagello (Difficult)

Canticle No. 1 by Lou Harrison

Easy 2/4 Percussion Quintet by Don Ross

Quintet in Five by Truman Shoaff (Medium)

Invention for Percussion Quintet by Charles Wourinen

6 Players

Chamber Sonata by Richard Fitz

Contrarhythmic Ostenato by Cole Iverson (Medium)

Sketch by Ronald LoPresti (Medium-Difficult)

Prelude for Percussion by Malloy Miller (Difficult)

Sextet by Donovan Olson (Medium)

March for Percussion by Emil Raab (Easy-Medium)

Sextet by Thomas Siwe (Easy-Medium)

Introduction and Samba by Warren Smith (Medium)

7 Players

Canticle No. 3 by Lou Harrison (Difficult)

Hoe-Down by Joshua Missal

8 Players

Dance Barbaro by Phillip Lambro

9 Players

Three Brothers by Michael Colgrass (Medium-Difficult)
Nonet by Jack McKenzie (Easy-Medium)

10 Players

Concertino for Timpanix with Brass & Percussion by Michael Colgrass

Bali by David Gordon

11 Players

Introduction and Fugue by Robert Buggert (Medium)
APPENDIX B

MILLS MUSIC INC.
1619 Broadway
New York 19, New York

Ensemble Series

Canon for Percussion by Saul Goodman

Night for Percussion by Starer

Percussional Melee, Op. 33, No. 4 by Rudolph Ganz

Ricordati Mazurka de Salon by Stephen S. Moore

Scherzo for Percussion by Saul Goodman

Short Suite by John A. Harvey

Theme and Variations for Percussion by Saul Goodman

Toccata for Percussion Instruments by Carlos Chavez

Tom, Dick, and Jerry by H. M. Shlimovit

The Worried Drummer for Percussion Solo and Piano by Saul Goodman

Quotations in Percussion Part 1 by Arthur Cohn

Quotations in Percussion Part 2 by Arthur Cohn

Off We Go by Saul Goodman

1The number of players is not listed in catalog
Rytmeja Lyomasoittimille by A. Hytinkoski
Afrikan Rummut by A. Hytinkoski
Night Music for Percussion by Robert Starer
Ballad for the Dance by Saul Goodman
Night Music for Percussion by Saul Goodman
Three Poems for Percussion by Jacobson
Ensemble Series

5 Players

- **Teen-Tam-Tum** by Bobby Christian (Easy)
- **Roman Holiday** by Bobby Christian (Easy)
- **Baja** by Dick Schorty (Easy)
- **Latin Resume** by Thomas L. Davis (Easy)
- **Sonic Boom** by Duane Thamm (Easy)

6 Players

- **Allemande** by Bobby Christian (Medium)
- **March of the Toys** by Bobby Christian (Easy)
- **Bellwood Six** by Duane Thamm (Easy)
- **Moodal Scene** by Bob Tilles (Medium)
- **Blue Percussion** by Bob Tilles (Medium-Difficult)

7 Players

- **Filmlandia** by Bobby Christian (Medium)
- **Dakota** by Bobby Christian (Easy)
- **Rolling Progress** by Duane Thamm (Easy)
- **Waltz for Swingers** by Thomas L. Davis (Easy)

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1 This is a Dick Schory Ensemble Series
Flat Baroque by Thomas L. Davis (Easy)

The Frustrated Percussionist by Dick Schory (Medium)

11 Players

Introduction and Allegro by Dick Schory (Medium)
Ensemble Series

6 Players

Retrograde Waltz by Harold Farberman (Easy)
6/8 Dance by Harold Farberman (Easy)
Fragments by Harold Farberman (Medium)
Waltz Rondo by Harold Farberman (Medium)
Take-Off by Harold Farberman (Difficult)
March Rondo by Harold Farberman (Difficult)
Percussion Sleigh Ride by Harold Farberman (Easy)
Spain by Harold Farberman (Easy)
Tarentella by Harold Farberman (Medium)
Latin Ostinato by Harold Farberman (Medium)
3 + 2 by Harold Farberman (Medium)
Lament by Harold Farberman (Difficult)
Tango D'Oriental by David A. Tobias (Medium)
A Witness for My Lord by David A. Tobias (Medium)

1This is the Henry Adler Ensemble Series
Concussion by David A. Tobias (Medium)

Variations on a Four Note Theme by Sandy Feldstein (Medium)

Puppet on a String by Marty Gold (Medium-Difficult)
APPENDIX E

AMERICAN COMPOSERS ALLIANCE
170 W. 74th St.
New York 23, N. Y.

Ensemble Series

Cues From The Little Clay Cart by Jacob Avshalomov

Complete Incidental Music to the Little Clay Cart by Jacob Avshalomov

Galaxy 2 by Henry Brant (for sale only)

Signs and Alarms by Henry Brant (for sale only)

Street Music by Henry Brant (for sale only)

Mudras by Thomas Canning

Soliloqui of a Bhikkunis by Wen Chung Chou

Set of Five by Henry Cowell

Trickster by Henry Cowell

Fantasia for Bassoon and Percussion by Richard Donovan

Soundings by Richard Donovan

Divertimento by Vivian Fine

1All of the compositions represented on the following pages are available for purchase from Composers Facsimile Edition, a department of ACA, which is a non-profit membership service organization. Many of the titles are also available on loan from the ACA Library at the above address. (Number of players is not listed).
Divertimento for Cello and Percussion by Vivian Fine

The African Story by Peggy Glanville-Hicks

Musica Antiqua #1 by Peggy Glanville-Hicks

Pre-Columbian Prelude and Presto by Peggy Glanville-Hicks

A Scary Time by Peggy Glanville-Hicks

2 Marches by Elizabeth Gyring

Toccata for Marimba and Percussion Ensemble by Robert Kelly

Night Watch by Ellis Kohs

Evocation by Ralph Shapey (for sale only)

Soliloqui by Ralph Shapey (for sale only)

Fantasy for Two Harpsichord and Percussion by Alan Stout

Canon in Four Voices by Alan Stout

Chamber Piece by Elias Tannenbaum

Musica Duarum Partium Ecclesiast by Charles Wuorinen

Triptych by Charles Wuorinen

Rondo for Percussion and Brass by Thomas Canning

3 Pieces for Vibraphone, Op. 27 by James Beale
APPENDIX F

FRANCO COLOMBO, INC.
16 West 61st Street
New York, N.Y. 10023

Ensemble Series¹

Concerto for Percussion and Orchestra by Jolivet.

Concerto for Timpani and Orchestra by Farberman

¹Number of players is not listed.
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