NOTABLE PERCUSSION EXCERPTS OF THE TWENTIETH CENTURY WIND-BAND REPERTOIRE

DOCUMENT

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts in the Graduate School of The Ohio State University

By

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* * * * *

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1995

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ACKNOWLEDGMENTS

I would like to acknowledge and express my sincerest thanks to the many people without whom the completion of this document would have been impossible:

My wife, Amy, whose patience, support, and encouragement was unending, and whose proofreading, word processing, and taping skills were invaluable.

My children, Charlie, Will, and Mary Emma, for willingly giving up many, many hours of "quality time" with their dad, which rightfully belonged to them.

Professor Richard Blatti of The Ohio State University for his priceless knowledge of the wind-band repertoire, and for the guidance, suggestions, and time (of which he has very little) he was willing to give me and this project.

Dr. James L. Moore, for his kindness, support, and willingness to proofread parts of this document, and for donating valuable materials from his own research which concerned this topic.

Dr. A Peter Costanza, for his willingness to proofread parts of this document during a time in which he could have devoted all available time and energy into overseeing the 1995 OMEA State Convention.

Craig Young, for the many times he helped me find what I needed in the OSU Band Music Library.

Professor H. Robert Reynolds of the University of Michigan, for making that university's band music library available to me, and to Ms. Maggie St. Clair and Mr. Bill Kellerman for their wonderful hospitality and professionalism in assisting me while on campus.

The many percussionists and conductors who responded to my surveys, submitting valuable suggestions of pieces which represented the core of my research.

My father-in-law, Dr. L. R. Werschky, for his support and efforts in supplying me with the necessary computer software for this project.

To my parents, for their support, encouragement, and prayers.

And to God, for all the many wonderful things he has graciously given me.
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# TABLE OF CONTENTS

ACKNOWLEDGMENTS ................................................................. ii

VITA ........................................................................................... iii

LIST OF FIGURES ....................................................................... vii

INTRODUCTION ........................................................................ 1

Purpose of the Study ................................................................. 1
Definitions ................................................................................ 1
Limitations ................................................................................. 2
Methodology .............................................................................. 4

Chapter

I. TIMPANI .............................................................................. 6

KAREL HUSA: *Al Fresco* ........................................................ 6
KAREL HUSA: "Tragedy of Destruction" from *Apotheosis of this Earth* ................................................................. 9
KAREL HUSA: *Concerto for Wind Ensemble* .......................... 15
BOB MARGOLIS: *Terpsichore* ............................................. 24
VACLAV NELHYBEL: *Symphonic Movement* ...................... 26
FLORENT SCHMITT: *Dionysiaques* .................................... 29
JOSEPH SCHWANTNER: *and the mountains rising nowhere* .... 31

Special Effect Excerpts ............................................................. 33

WARREN BENSON: *The Passing Bell*
ERNST KRENEK: *Dream Sequence*
ROSS LEE FINNEY: *Skating on the Sheyenne*
W. FRANCIS McBETH: *To Be Fed By Ravens*
BOB MARGOLIS: *Terpsichore*
HENK BADINGS: *Transitions*
VACLAV NELHYBEL: *Trittico*
DAVID GILLINGHAM: *Heroes, Lost and Fallen*

Other Notable Timpani Excerpts .................................................. 39

II. KEYBOARD PERCUSSION .................................................. 40

VITTORIO GIANNINI: *Praeludium and Allegro* .................... 40
DAVID GILLINGHAM: *Heroes, Lost and Fallen* .................... 43
ALAN HOVHANESS: Symphony No. 4 ........................................... 46
KAREL HUSA: Al Fresco ......................................................... 48
KAREL HUSA: Concerto for Wind Ensemble .............................. 51
ERNST KRENEK: “Dream About Flying” from Dream Sequence .... 59
VAČLAV NELHYBEL: Symphonic Movement .............................. 60
RON NELSON: “Homage to Perotin” from Medieval Suite .......... 63
RON NELSON: Morning Alleluias for the Winter Solstice .......... 65
RON NELSON: Rocky Point Holiday ........................................ 66
Chime Excerpts ........................................................................ 73
H. OWEN REED: La Fiesta Mexicana ....................................... 75
VERNE REYNOLDS: Scenes Revisited ..................................... 75
Other Notable Keyboard Percussion Excerpts .......................... 75

III. SNARE DRUM .................................................................. 76

MALCOLM ARNOLD: Four Scottish Dances ............................... 76
KAREL HUSA: “Interlude” from Music for Prague 1968 .......... 77
CHARLES IVES: “Country Band” March ................................ 79
GORDON JACOB: “The Earle of Oxford’s Marche” from William Byrd Suite .................................................. 81
VAČLAV NELHYBEL: Trittico .................................................. 83
H. OWEN REED: La Fiesta Mexicana ..................................... 85
GEORGE ROCHEBERG: Apocalyptica .................................... 89
RALPH VAUGHAN WILLIAMS: “March” from Folk Song Suite 90
CLIFTON WILLIAMS: The Sinfonians .................................... 92
Other Four-Stroke Ruff Excerpts ........................................... 94
ARNOLD: English Dances ....................................................... 94
ARNOLD: Tam o’Shanter Overture .......................................... 94
COPLAND: An Outdoor Overture .......................................... 94
SHOSTAKOVICH: Folk Dances ................................................. 94
SHOSTAKOVICH: Galop .......................................................... 94
Other Notable Snare Drum Excerpts ................................. 98

IV. MULTIPLE PERCUSSION .................................................. 99

DAVID GILLINGHAM: Heroes, Lost and Fallen ....................... 99
ROSS LEE FINNEY: “Crack the Whip” from Skating on the Sheyenne ................. 101
ROSS LEE FINNEY: “Parade” from Summer in Valley City ...... 102
KAREL HUSA: “Tragedy of Destruction” from Apotheosis of this Earth .................................................. 104
KAREL HUSA: Concerto for Wind Ensemble .......................... 107
KAREL HUSA: “Interlude” from Music for Prague 1968 ........ 111
W. FRANCIS McBETH: To Be Fed By Ravens ........................ 114
RON NELSON: “Homage to Perotin” from Medieval Suite ...... 117
VINCENT PERSICHETTI: Symphony for Band ........................ 118
H. OWEN REED: For the Unfortunate .................................... 122
Other Notable Multiple Percussion Excerpts ....................... 124
V. AUXILIARY PERCUSSION ........................................... 125

Bass Drum ............................................................... 125

LORIS CHOBANIAN: The Id ............................................. 125
W. FRANCIS McBETH: Divergents .................................. 126
VERNE REYNOLDS: Scenes Revisited ............................. 127
JOSEPH SCHWANTNER: and the mountains rising nowhere .... 128

Cymbals ........................................................................ 130

Tambourine ................................................................. 131

LEONARD BERNSTEIN: Slava! .......................................... 131
ANTHONY IANNACCONE: "Sparkling Air Bursts with Dancing
Sunlight" from After a Gentle Rain ................................. 133
ALFRED REED: Armenian Dances (Part I) ......................... 134
FLORENT SCHMITT: Dionysiaques .................................. 136

Temple Blocks ............................................................. 138

JOHN BARNES CHANCE: Variations on a Korean Folk Song ... 138
GEORGE ROCHBERG: Apocalyptica ................................. 141

Triangle ........................................................................ 142

FLORENT SCHMITT: Dionysiaques .................................. 142
RALPH VAUGHAN WILLIAMS: Toccata Marziale ............... 143

Other Auxiliary Percussion Excerpts ................................. 145

CONCLUSION ............................................................... 146

APPENDIX A: Percussion Excerpt List .............................. 148
APPENDIX B: Wind-Band Repertoire List ......................... 150
APPENDIX C: Survey of Percussionists and Conductors ........ 152
BIBLIOGRAPHY .......................................................... 153
GLOSSARY .................................................................. 155
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>HUSA: <em>Al Fresco</em>, timpani excerpt</td>
<td>6</td>
</tr>
<tr>
<td>HUSA: <em>Al Fresco</em>, timpani excerpt</td>
<td>7</td>
</tr>
<tr>
<td>HUSA: <em>Al Fresco</em>, timpani excerpt</td>
<td>8</td>
</tr>
<tr>
<td>HUSA: <em>Al Fresco</em>, timpani excerpt</td>
<td>8</td>
</tr>
<tr>
<td>HUSA: <em>Al Fresco</em>, timpani excerpt</td>
<td>8</td>
</tr>
<tr>
<td>HUSA: <em>Al Fresco</em>, diagram, suggested arrangement of timpani</td>
<td>9</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>10</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>11</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>11</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>12</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>13</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>14</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>14</td>
</tr>
<tr>
<td>HUSA: Mvt. II, “Tragedy of Destruction” from <em>Apotheosis of this Earth</em>, timpani excerpt</td>
<td>15</td>
</tr>
</tbody>
</table>
15. HUSA: Mvt. I, “Drum Ceremony and Fanfare” from Concerto for Wind Ensemble, timpani excerpt 16


17. HUSA: Mvt. I, “Drum Ceremony and Fanfare” from Concerto for Wind Ensemble, timpani excerpt 17

18. HUSA: Mvt. I, “Drum Ceremony and Fanfare” from Concerto for Wind Ensemble, timpani excerpt 18


20. HUSA: Mvt. I, “Drum Ceremony and Fanfare” from Concerto for Wind Ensemble, timpani excerpt 18


22. HUSA: Mvt. II, “Elegy” from Concerto for Wind Ensemble, timpani excerpt 20

23. HUSA: Mvt. II, “Elegy” from Concerto for Wind Ensemble, timpani excerpt 21

24. HUSA: Mvt. II, “Elegy” from Concerto for Wind Ensemble, timpani excerpt 21

25. HUSA: Mvt. III, “Perpetual Motion” from Concerto for Wind Ensemble, timpani excerpt 22

26. HUSA: Mvt. III, “Perpetual Motion” from Concerto for Wind Ensemble, timpani excerpt 22

27. HUSA: Mvt. III, “Perpetual Motion” from Concerto for Wind Ensemble, timpani excerpt 23

28. HUSA: Mvt. III, “Perpetual Motion” from Concerto for Wind Ensemble, timpani excerpt 23

29. MARGOLIS: Terpsichore, timpani excerpt 24

30. MARGOLIS: Terpsichore, diagram, suggested arrangement of timpani 25

31. MARGOLIS: Terpsichore, timpani excerpt 25
32. MARGOLIS: *Terpsichore*, timpani excerpt ........................................ 25

33. NELHYBEL: *Symphonic Movement*, timpani excerpt .............................. 26

34. NELHYBEL: *Symphonic Movement*, timpani excerpt .............................. 27

35. NELHYBEL: *Symphonic Movement*, timpani excerpt .............................. 27

36. NELHYBEL: *Symphonic Movement*, diagram, suggested arrangement of timpani .......................................................... 28

37. NELHYBEL: *Symphonic Movement*, timpani excerpt .............................. 28

38. NELHYBEL: *Symphonic Movement*, timpani excerpt .............................. 28

39. SCHMITT: *Dionysiaques*, timpani excerpt ......................................... 30

40. SCHMITT: *Dionysiaques*, timpani excerpt ......................................... 30

41. SCHWANTNER: *and the mountains rising nowhere*, timpani excerpt ........ 31

42. SCHWANTNER: *and the mountains rising nowhere*, timpani excerpt ........ 32

43. SCHWANTNER: *and the mountains rising nowhere*, timpani excerpt ........ 32

44. BENSON: *The Passing Bell*, timpani excerpt ..................................... 33

45. KRENEK: Mvt. I, "Nightmare" from *Dream Sequence*, timpani excerpt ...... 34

46. FINNEY: Mvt. III, "Crack the Whip" from *Skating on the Sheyenne*, timpani excerpt ......................................................... 34

47. McBETH: *To Be Fed By Ravens*, timpani excerpt ................................ 34


49. MARGOLIS: *Terpsichore*, timpani excerpt ........................................ 35

50. BADINGS: *Transitions*, timpani excerpt .......................................... 36

51. BADINGS: *Transitions*, timpani excerpt .......................................... 37

52. NELHYBEL: Mvt. II, *Trittico*, timpani excerpt .................................. 37

53. GILLINGHAM: *Heroes, Lost and Fallen*, timpani excerpt .................... 38

54. GIANNINI: *Praeludium and Allegro*, xylophone excerpt ....................... 41
55. GIANNINI: *Praeludium and Allegro*, diagram, suggested mallet placement

56. GIANNINI: *Praeludium and Allegro*, xylophone excerpt

57. GIANNINI: *Praeludium and Allegro*, xylophone excerpt

58. GIANNINI: *Praeludium and Allegro*, xylophone excerpt

59. GILLINGHAM: *Heroes. Lost and Fallen*, vibraphone excerpt

60. GILLINGHAM: *Heroes. Lost and Fallen*, vibraphone excerpt

61. GILLINGHAM: *Heroes. Lost and Fallen*, glockenspiel excerpt

62. GILLINGHAM: *Heroes. Lost and Fallen*, glockenspiel excerpt

63. GILLINGHAM: *Heroes. Lost and Fallen*, glockenspiel excerpt

64. HOVHANESS: Mvt. II from *Symphony No. 4*, marimba excerpt

65. HOVHANESS: Mvt. II from *Symphony No. 4*, xylophone excerpt

66. HUSA: *Al Fresco*, marimba excerpt

67. HUSA: *Al Fresco*, marimba excerpt

68. HUSA: *Al Fresco*, marimba excerpt

69. HUSA: *Al Fresco*, marimba excerpt

70. HUSA: Mvt. I, "Drum Ceremony and Fanfare" from *Concerto for Wind Ensemble*, marimba excerpt

71. HUSA: Mvt. I, "Drum Ceremony and Fanfare" from *Concerto for Wind Ensemble*, xylophone excerpt

72. HUSA: Mvt. II, "Elegy" from *Concerto for Wind Ensemble*, vibraphone excerpt

73. HUSA: Mvt. II, "Elegy" from *Concerto for Wind Ensemble*, vibraphone excerpt

74. HUSA: Mvt. III, "Perpetual Motion" from *Concerto for Wind Ensemble*, vibraphone excerpt

75. HUSA: Mvt. III, "Perpetual Motion" from *Concerto for Wind Ensemble*, vibraphone excerpt
76. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, marimba excerpt ........................................... 56
77. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, xylophone excerpt ........................................... 57
78. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, marimba excerpt ........................................... 57
79. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, vibraphone excerpt ........................................... 58
80. KRENEK: Mvt. IV, "Dream About Flying" from Dream Sequence, vibraphone excerpt ........................................... 59
81. KRENEK: Mvt. IV, "Dream About Flying" from Dream Sequence, xylophone excerpt ........................................... 60
82. NELHYBEL: Symphonic Movement, xylophone excerpt ........................................... 61
83. NELHYBEL: Symphonic Movement, xylophone excerpt ........................................... 61
84. NELHYBEL: Symphonic Movement, xylophone excerpt ........................................... 62
85. NELHYBEL: Symphonic Movement, xylophone excerpt ........................................... 62
86. NELSON: Mvt. II, "Homage to Perotin" from Medieval Suite, vibraphone excerpt ........................................... 63
87. NELSON: Mvt. II, "Homage to Perotin" from Medieval Suite, vibraphone excerpt ........................................... 64
88. NELSON: Mvt. II, "Homage to Perotin" from Medieval Suite, vibraphone excerpt ........................................... 64
89. NELSON: Morning Alleluias for the Winter Solstice, marimba excerpt ........................................... 65
90. NELSON: Morning Alleluias for the Winter Solstice, marimba excerpt ........................................... 65
91. NELSON: Rocky Point Holiday, marimba excerpt ........................................... 66
92. NELSON: Rocky Point Holiday, glockenspiel excerpt ........................................... 67
93. NELSON: Rocky Point Holiday, vibraphone excerpt ........................................... 67
94. NELSON: Rocky Point Holiday, vibraphone excerpt ........................................... 68
95. NELSON: Rocky Point Holiday, vibraphone excerpt ........................................... 68
96. NELSON: *Rocky Point Holiday*, vibraphone excerpt ........................................ 69
97. NELSON: *Rocky Point Holiday*, marimba excerpt ........................................ 70
98. NELSON: *Rocky Point Holiday*, marimba excerpt ........................................ 70
99. NELSON: *Rocky Point Holiday*, marimba excerpt ........................................ 71
100. NELSON: *Rocky Point Holiday*, marimba and vibraphone excerpt .............. 71
101. NELSON: *Rocky Point Holiday*, marimba and vibraphone excerpt .............. 72
102. REED: Mvt. I, "Prelude and Aztec Dance" from *La Fiesta Mexicana*,  
        chime excerpt .............................................................................. 73
103. REYNOLDS: *Scenes Revisited*, chime excerpt ........................................ 74
104. ARNOLD: Mvt. IV, *Four Scottish Dances*, snare drum excerpt ............... 76
105. ARNOLD: Mvt. IV, *Four Scottish Dances*, snare drum excerpt ............... 77
106. HUSA: Mvt. III, "Interlude" from *Music for Prague 1968*, snare  
        drum excerpt .............................................................................. 78
107. HUSA: Mvt. III, "Interlude" from *Music for Prague 1968*, snare  
        drum excerpt .............................................................................. 79
108. HUSA: Mvt. III, "Interlude" from *Music for Prague 1968*, snare  
        drum excerpt .............................................................................. 79
109. IVES: "Country Band" March, snare drum excerpt .................................... 80
110. IVES: "Country Band" March, snare drum excerpt .................................... 80
111. IVES: "Country Band" March, snare drum excerpt .................................... 81
        snare drum excerpt ..................................................................... 82
        snare drum excerpt ..................................................................... 82
115. NELHYBEL: Mvt. II, *Trittico*, snare drum excerpt .................................. 84
116. NELHYBEL: Mvt. II, *Trittico*, snare drum excerpt .................................. 84
<table>
<thead>
<tr>
<th>No.</th>
<th>Composer</th>
<th>Movement/Work</th>
<th>Source</th>
<th>Snare Drum Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>117</td>
<td>REED</td>
<td>Mvt. I, &quot;Prelude and Aztec Dance&quot;</td>
<td><em>La Fiesta Mexicana</em></td>
<td>86</td>
</tr>
<tr>
<td>118</td>
<td>REED</td>
<td>Mvt. III, &quot;Carnival&quot;</td>
<td><em>La Fiesta Mexicana</em></td>
<td>86</td>
</tr>
<tr>
<td>119</td>
<td>REED</td>
<td>Mvt. III, &quot;Carnival&quot;</td>
<td><em>La Fiesta Mexicana</em></td>
<td>87</td>
</tr>
<tr>
<td>120</td>
<td>REED</td>
<td>Mvt. III, &quot;Carnival&quot;</td>
<td><em>La Fiesta Mexicana</em></td>
<td>87</td>
</tr>
<tr>
<td>121</td>
<td>REED</td>
<td>Mvt. III, &quot;Carnival&quot;</td>
<td><em>La Fiesta Mexicana</em></td>
<td>87</td>
</tr>
<tr>
<td>122</td>
<td>REED</td>
<td>Mvt. III, &quot;Carnival&quot;</td>
<td><em>La Fiesta Mexicana</em></td>
<td>88</td>
</tr>
<tr>
<td>123</td>
<td>ROCHBERG</td>
<td><em>Apocalyptica</em></td>
<td></td>
<td>89</td>
</tr>
<tr>
<td>124</td>
<td>ROCHBERG</td>
<td><em>Apocalyptica</em>, diagram, suggested arrangement of drums</td>
<td></td>
<td>90</td>
</tr>
<tr>
<td>125</td>
<td>VAUGHAN WILLIAMS</td>
<td>Mvt. I, March-&quot;Seventeen Come Sunday&quot;</td>
<td><em>Folk Song Suite</em></td>
<td>90</td>
</tr>
<tr>
<td>126</td>
<td>VAUGHAN WILLIAMS</td>
<td>Mvt. I, March-&quot;Seventeen Come Sunday&quot;</td>
<td><em>Folk Song Suite</em></td>
<td>91</td>
</tr>
<tr>
<td>127</td>
<td>VAUGHAN WILLIAMS</td>
<td>Mvt. I, March-&quot;Seventeen Come Sunday&quot;</td>
<td><em>Folk Song Suite</em></td>
<td>91</td>
</tr>
<tr>
<td>128</td>
<td>WILLIAMS</td>
<td><em>The Sinfonians</em></td>
<td></td>
<td>92</td>
</tr>
<tr>
<td>129</td>
<td>WILLIAMS</td>
<td><em>The Sinfonians</em></td>
<td></td>
<td>93</td>
</tr>
<tr>
<td>130</td>
<td>WILLIAMS</td>
<td><em>The Sinfonians</em></td>
<td></td>
<td>94</td>
</tr>
<tr>
<td>131</td>
<td>SHOSTAKOVICH</td>
<td><em>Galop</em></td>
<td></td>
<td>95</td>
</tr>
<tr>
<td>132</td>
<td>SHOSTAKOVICH</td>
<td><em>Folk Dances</em></td>
<td></td>
<td>95</td>
</tr>
<tr>
<td>133</td>
<td>ARNOLD</td>
<td><em>Tam o’Shanter Overture</em>, tenor drum</td>
<td></td>
<td>96</td>
</tr>
<tr>
<td>134</td>
<td>ARNOLD</td>
<td>Mvt. II, <em>English Dances</em></td>
<td></td>
<td>96</td>
</tr>
<tr>
<td>135</td>
<td>ARNOLD</td>
<td>Mvt. II, <em>English Dances</em></td>
<td></td>
<td>97</td>
</tr>
<tr>
<td>136</td>
<td>COPLAND</td>
<td><em>An Outdoor Overture</em></td>
<td></td>
<td>97</td>
</tr>
</tbody>
</table>
137. GILLINGHAM: Heroes, Lost and Fallen, multiple percussion excerpt ... 100

138. FINNEY: Mvt. III, "Crack the Whip" from Skating on the Sheyenne, multiple percussion excerpt ........................................... 101

139. FINNEY: Mvt. III, "Crack the Whip" from Skating on the Sheyenne, diagram, suggested arrangement of equipment ........................................... 102

140. FINNEY: Mvt. III, "Parade" from Summer in Valley City, multiple percussion excerpt ........................................... 103

141. FINNEY: Mvt. III, "Parade" from Summer in Valley City, diagram, suggested arrangement of equipment ........................................... 104

142. HUSA: Mvt. II, "Tragedy of Destruction" from Apotheosis of this Earth, diagram, suggested arrangement of equipment ........................................... 105

143. HUSA: Mvt. II, "Tragedy of Destruction" from Apotheosis of this Earth, multiple percussion excerpt ........................................... 105

144. HUSA: Mvt. II, "Tragedy of Destruction" from Apotheosis of this Earth, multiple percussion excerpt ........................................... 106

145. HUSA: Mvt. II, "Tragedy of Destruction" from Apotheosis of this Earth, multiple percussion excerpt ........................................... 106

146. HUSA: Mvt. II, "Tragedy of Destruction" from Apotheosis of this Earth, multiple percussion excerpt ........................................... 107

147. HUSA: Mvt. I, "Drum Ceremony and Fanfare" from Concerto for Wind Ensemble, multiple percussion excerpt ........................................... 108

148. HUSA: Mvt. I, "Drum Ceremony and Fanfare" from Concerto for Wind Ensemble, multiple percussion excerpt ........................................... 108

149. HUSA: Mvt. I, "Drum Ceremony and Fanfare" from Concerto for Wind Ensemble, multiple percussion excerpt ........................................... 109

150. HUSA: Mvt. I, "Drum Ceremony and Fanfare" from Concerto for Wind Ensemble, diagram, suggested arrangement of equipment ........................................... 109

151. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, multiple percussion excerpt ........................................... 110

152. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, multiple percussion excerpt ........................................... 110

153. HUSA: Mvt. III, "Perpetual Motion" from Concerto for Wind Ensemble, multiple percussion excerpt ........................................... 111
154. HUSA: Mvt. III, "Interlude" from Music for Prague 1968, multiple percussion excerpt

155. McBETH: To Be Fed By Ravens, multiple percussion excerpt

156. McBETH: To Be Fed By Ravens, diagram, suggested arrangement of equipment

157. McBETH: To Be Fed By Ravens, multiple percussion excerpt

158. McBETH: To Be Fed By Ravens, multiple percussion excerpt

159. NELSON: Mvt. II, "Homage to Perotin" from Medieval Suite, multiple percussion excerpt

160. NELSON: Mvt. II, "Homage to Perotin" from Medieval Suite, diagram, suggested arrangement of equipment

161. NELSON: Mvt. II, "Homage to Perotin" from Medieval Suite, multiple percussion excerpt

162. PERSICHETTI: Mvt. I, Symphony for Band, multiple percussion excerpt

163. PERSICHETTI: Mvt. I, Symphony for Band, diagram, suggested arrangement of equipment

164. PERSICHETTI: Mvt. I, Symphony for Band, multiple percussion excerpt

165. PERSICHETTI: Mvt. I, Symphony for Band, multiple percussion excerpt

166. PERSICHETTI: Mvt. I, Symphony for Band, multiple percussion excerpt

167. PERSICHETTI: Mvt. I, Symphony for Band, diagram, suggested arrangement of equipment

168. REED: For the Unfortunate, multiple percussion excerpt

169. REED: For the Unfortunate, multiple percussion excerpt

170. REED: For the Unfortunate, diagram, suggested arrangement of equipment

171. CHOBANIAN: The Id, bass drum excerpt

172. McBETH: Divergents, bass drum excerpt

173. McBETH: Divergents, xylophone excerpt

174. REYNOLDS: Scenes Revisited, bass drum excerpt
175. SCHWANTNER: and the mountains rising nowhere, bass drum excerpt 129

176. SCHWANTNER: and the mountains rising nowhere, bass drum excerpt 129

177. BERNSTEIN: Slava!, tambourine excerpt 131

178. IANNACCONE: Mvt. II, "Sparkling Air Bursts with Dancing Sunlight" from After a Gentle Rain, tambourine excerpt 133

179. REED: Armenian Dances (Part I), tambourine excerpt 134

180. REED: Armenian Dances (Part I), tambourine excerpt 135

181. SCHMITT: Dionysiaques, tambourine excerpt 136

182. SCHMITT: Dionysiaques, tambourine excerpt 137

183. SCHMITT: Dionysiaques, tambourine excerpt 138

184. CHANCE: Variations on a Korean Folk Song, temple blocks excerpt 139

185. CHANCE: Variations on a Korean Folk Song, temple blocks and xylophone excerpt 140

186. ROCHBERG: Apocalyptica, temple blocks excerpt 141

187. SCHMITT: Dionysiaques, triangle excerpt 142

188. VAUGHAN WILLIAMS: Toccata Marziale, triangle excerpt 143

189. VAUGHAN WILLIAMS: Toccata Marziale, triangle excerpt 144
INTRODUCTION

Purpose of the Study

The objective of this research document is to present and discuss a compilation of the most significant twentieth century wind-band repertoire percussion excerpts1 (comparable to excerpt lists associated with orchestral repertoire). Discussion will include performance problems and solutions, as well as contributions to the entire composition and musical substance. Since no organized twentieth century wind-band repertoire percussion excerpt list is known to exist at the present, a list of this type will be beneficial to percussion teachers and students as a supplement to the standard orchestral repertoire which is already a part of most private lesson curriculums. It will also be helpful in assisting wind-band conductors with identifying literature which challenges or features the percussion section.

Definitions

For the purpose of this study, the term wind-band will encompass the conglomeration of instrumental ensembles known by an assortment of names, such as the concert band, symphonic band, symphony band, symphony winds, wind ensemble, wind orchestra, and so forth. The usual minimum instrumentation of such ensembles consists of the following:

1See Appendix A for list.
Because composers and conductors have the freedom to implement their own styles, philosophies, and personalities through the instrumentation of a given ensemble, there are many variations to the above list. Excluded from this study will be those instrumentations resembling the chamber ensemble--i.e., a smaller group of performers (usually numbering from two to approximately twenty) with any variety of instrumentation, often performing without the assistance of a conductor.

The term wind-band repertoire is defined in this document as the body of literature that the wind-band claims as its most significant works. This primarily includes pieces originally written for the wind-band, though some transcriptions and arrangements from other mediums are included. It will not include beginning or elementary level pieces, but will consist only of compositions intended to be performed by advanced musicians.

**Limitations**

A comprehensive survey of all literature written, transcribed, or arranged for the wind-band would be overwhelming. In order to make the task of this document more feasible, certain parameters were set. This paper will examine only the following:

1) **Compositions written during the twentieth century.** Due to the tremendous evolution of percussion performance, composition, and instrumentation during
the twentieth century, all works within the wind-band repertoire which were composed earlier than 1900 will not be considered.

2) Compositions generally considered part of the standard wind-band repertoire by the knowledgeable sources available to me at this time. Obscure works for the wind-band will not be considered, regardless of how significant the percussion parts may be.

3) Compositions originally conceived for the wind-band, except for transcriptions and arrangements from other mediums which are considered to be more a part of the wind-band repertoire than of the repertoire of their original mediums. For example, Rimsky-Korsakov's *Procession of the Nobles* from the opera *Mlada* has long been accepted by wind-band conductors as a standard in the repertoire, though the piece is rarely performed in an orchestral or operatic setting. The same can be said of pieces like the Finale to Kalinnikov's *Symphony No. 1* and Wagner's *Elsa's Procession to the Cathedral*, both of which have been arranged for band and hold meaningful positions in the wind-band repertoire.

4) Compositions which do not feature a soloist in a concerto format. The information found within this document is gathered with a typical percussion section player, and not a featured soloist, in mind. However, pieces which feature the entire percussion section in a solo format, such as Karel Husa's *Concerto for Percussion and Wind Ensemble*, will be considered.
5) Marches which are considered “concert marches” or movements entitled “March” from a multi-movement work. Though many “typical” marches (e.g., Sousa, Fillmore, or King, marches) have excellent percussion parts, these pieces originate from the marching band and merit their own separate discussion.

**Methodology**

A survey was sent to approximately fifty percussionists and wind-band conductors around the United States asking them to list and comment on pieces from the wind-band repertoire that they feel contain the most significant percussion excerpts. The survey asked them to base their recommendations not only on the technical difficulty of the excerpt, but also on the musicality of the excerpt, its contributions to the piece, its degree of exposure, or any unusual challenges which might be presented. Thirty-six percent of those surveyed responded, creating a body of information with which to start.

With the assistance of Professor Richard Blatti of The Ohio State University, a list of approximately two hundred and thirty compositions was then compiled which represented the standard wind-band repertoire as is generally accepted by the authorities in the field. The painstaking task of deciding which pieces from this repertoire were to be included in the percussion excerpt list was then begun. Separate categories for timpani, keyboard percussion, snare drum, multiple percussion, and auxiliary percussion were created, with no limits placed on the number of excerpts per category. After confirming that a particular excerpt was to be included in the list, it was analyzed for the purpose of discussion.

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2See Appendix C for survey.
3See Appendix B for list.
This document does not intend to provide a complete copy of an excerpt from which
the performer may study or practice. Its aim is to make the performer aware of the excerpt and
to give insights into its performance. With the use of computer software, the musical examples
in this document have been uniformly reproduced exactly as they appear in the original part
whenever possible, without correcting misprints or attempting to improve upon the composer's
original notations. Whenever necessary, tempo and dynamic markings have been added if they
do not appear in the portion of the original music being excerpted for this document.
CHAPTER I
TIMPANI EXCERPTS

KAREL HUSA: Al Fresco

Though its timpani part is less difficult than some of the other Husa compositions for band, Al Fresco exemplifies the type of writing that percussionists have come to expect from this great composer. The most difficult passage for the timpanist begins in measure 219. The performer first encounters a series of glissandi which is doubled in the first horn part:

Allegro risoluto

To make the four-count glissando in measure 219 as effective as possible, the A in measure 212 should be tuned on the 32” timpano. This will allow a continuous glissando from measure 219 into the downbeat of measure 220. It will also be helpful if the 32” timpano is tuned so that it sounds D when in its lowest position. The timpanist can then concentrate exclusively on the upper notes of the glissandi (which produce an ascending chromatic scale), knowing that the D can accurately be played with minimal effort.
Facility and sticking become the important issues for the timpanist in measures 227-239. Cross-sticking could prove to be the least complicated solution to mastering this passage. Otherwise, the timpanist must diligently work to find a suitable sticking using double-strokes. For example, the first three measures can adequately be played by employing only one double-stroke per figure. I recommend using a double-stroke on the right hand each time the G goes to C-sharp:

FIGURE 2

If the performer feels more secure with left-handed double-strokes, every D to G which precedes a C-sharp could likewise be doubled.
Similar stickings could be used in all figures where there are multiple C-sharps in a row, doubling the right hand to get up to the C-sharp, and another double right to get down:

In places where there is only one C-sharp, but the figure continues back down to another low D, I prefer to use the right for G to C-sharp, followed by a left on G back down to D:

There are many other sticking possibilities for the above passage, as well as places where one can use a combination of cross-stickings and double-strokes. There is also the option of using an additional 26” timpano (tuned to C#), placed either in the gap above the 32” and 29” timpani, or on the outside of the 32” timpano:
This would allow the performer to strictly alternate the hands without cross-sticking.

**********

KAREL HUSA: "Tragedy of Destruction" from Apotheosis of this Earth

Apotheosis of this Earth was commissioned by The Michigan School Band and Orchestra Association and dedicated to Dr. William D. Revelli upon his retirement. Husa was motivated to compose the work "by the present desperate stage of mankind and its immense problems with everyday killings, war, hunger, extermination of fauna, huge forest fires, and critical containment of the whole environment."\(^4\)

The second movement of Apotheosis stands as another fine example of the challenging timpani parts that Karel Husa has composed. The rhythmic motive found in the first measure is placed on various counts throughout all but one of the first twenty-eight measures of the movement:

\(^4\)From the score of Apotheosis of this Earth.
Almost all of the rests in the above excerpt are filled in by the tom-toms, creating a hocket effect between the two instruments. The timpanist and the tom-tom player must listen carefully to each other to ensure that the rhythmic flow is never broken or distorted.

Since the tempo is only moderate (quarter note = ca. 80), there are numerous possibilities for stickings. Though various double-stickings could be used for most figures in this passage, a strict alternation between the hands (single-stroking) is most appropriate whenever possible. Regardless of whether the performer chooses to start with the right or left hand, it will be difficult to play these figures without having to cross-stick on occasion.
The most difficult variation of this particular motive occurs in the third measure where three consecutive repetitions of the figure are separated by a single sixteenth triplet rest:

![Figure 8](image)

**FIGURE 8**

There is also one quick tuning change in this passage. In measure 19 the timpanist is given slightly more than one beat to re-tune the low D following a glissando up to A:

![Figure 9](image)

**FIGURE 9**

As was suggested for a similar passage in *Al Fresco*, the timpanist should pre-tune the 32" timpano so that it sounds D when the pedal is in its lowest position. This will allow the performer to quickly and accurately return to the D following the glissando.

The solo in measures 68 and 69 challenges the timpanist both technically and expressively:
With all six-note groupings, I suggest starting with the left hand, and doubling the last A up to the D with the right hand. All of the three-note groupings can be alternated, starting with the left hand. This solo is repeated again in measure 73.

The passage from measure 91 to measure 114 is in some ways the most difficult in Apotheosis. The timpanist must be concerned about the sixteenth note triplets being even, and about the articulation of the rhythms:
Unlike in later passages in the movement, the composer does not allow the performer to “accelerate independently” or to play “freely” here. The rhythms must be precisely executed as notated and at the given tempo.

Within the passage, the figure that could give the performer the most sticking problems is measure 104 going into measure 105:

\[\text{FIGURE 11}\]
FIGURE 12

This is the only time during the entire passage that the three-note motive (B-flat, A, B-natural) is repeated without a rest in between. The comfortable alternation of hands that the timpanist has enjoyed thus far during the passage must be interrupted here with either a double-stick or a cross-stick.

The passage at measure 122 gives the performer a certain amount of liberty, with instructions from Husa such as “freely” and “approximate notation.”

FIGURE 13

Because the phrase is not entirely ad lib. in nature, the performer will initially want to play something very close to the notated rhythms until a proper feel for what Husa has intended is understood.
The passage beginning at measure 132 also includes instructions such as "freely," but it begins with the rhythms played in strict tempo:

![Musical notation image]

**FIGURE 14**

This is reminiscent of measures 227-239 in *Al Fresco*, where the phrase begins with the rhythms played strictly in tempo, gradually accelerating and becoming more free over the next several measures. However, in measure 139 there is an added difficulty. Here Husa asks the performer to release the freely played rhythms exactly on the fourth beat. This same type of challenge for the timpanist appears four other times during the piece.

**********

**KAREL HUSA: Concerto for Wind Ensemble**

Karel Husa was commissioned to write the *Concerto for Wind Ensemble* by the Michigan State University Alumni Band for the opening of the Wharton Center for the
Performing Arts. The score was completed in 1982 and was dedicated to the Michigan State University Bands and their director Stanley E. De Rusha.6

The Concerto for Wind Ensemble is the most difficult piece for the timpanist included on this list. It challenges the performer in every aspect of timpani playing: tuning, pedaling, facility around the drums, and musical tone production. Furthermore, parts of the Concerto for Wind Ensemble are extremely exposed for the timpanist, requiring a performer who is an experienced and dependable musician.

The first and third movements are scored for five timpani—the second movement uses only four. Instead of using a 20” timpano for the fifth drum, it has been my experience that the tuning changes work best when using an additional 26” timpano.

The entire opening of the first movement, subtitled Drum Ceremony and Fanfare, is in essence a timpani cadenza with wind ensemble accompaniment:

![Sheet Music](image)

FIGURE 15

---

6From the score of Concerto for Wind Ensemble.
The many glissandi within this section create a sizable challenge for the performer, especially when the figure is doubled in another voice, such as this one which is in unison with the trombones and marimba:

![Figure 16](image)

**Figure 16**

When performing passages such as this, it is extremely helpful if the timpani are equipped with "spring tension" pedals as opposed to the "ratchet type" or "Dresden-style" pedals. This will allow the most freedom regarding pedal adjustment. It is also advantageous for them to be equipped with tuning gauges. In the seventh measure of rehearsal letter A, the glissando should be started on the 32" timpano and continued on the 29" timpano two measures later. In the space of the eighth rest, the 32" timpano must then be re-tuned to low D and the 29" timpano tuned up to C in the next measure:

![Figure 17](image)

**Figure 17**

Without the assistance of gauges, tuning changes such as these would be very difficult for even the most accomplished timpanists.

---

Another troublesome figure for the timpanist begins in the second measure of rehearsal letter B. Here the timpanist must articulate notes on the 29" and 32" timpani with the left hand while maintaining a tremolo on the 26" timpano:

FIGURE 18

As the phrase continues, a similar figure is found, but with the tremolo on the 29" timpano:

FIGURE 19

As the opening timpani cadenza comes to a close, the performer encounters these six arpeggiated figures:

FIGURE 20

It is apparent from the rhythmic notations that Husa intended each set of grace notes to become progressively faster. The grace notes in the last measure are notated with thirty-second notes
(as opposed to the sixteenth notes from before), and the last figure is even marked "non arp." with a "rolled chord" marking like that found in piano music.

When I performed the *Concerto for Wind Ensemble*, I experimented with two ideas for this passage. First I considered using a four-mallet grip to ensure that the arpeggiations progressively tightened. I quickly found that I could not sustain a strong enough dynamic level to support the *molto cresc.* to *ff*. I then tried to minimize my movement across the drums by using the following arrangement of timpani:

![Diagram of timpani arrangement](image)

**FIGURE 21**

This worked reasonably well, though the passage was still difficult to perform. Initially I assumed that this setup would require the use of an additional 23” timpano for the remainder of the piece, since the 23” drum could not be re-tuned without the performer leaving his or her position. Fortunately, after studying the part more closely, I discovered that the music never calls for the 23” timpano to sound any note other than G-sharp.

Though the second movement is generally slow and soft, it is no less challenging for the timpanist when this series of running thirty-second notes is encountered:
FIGURE 22

The tempo and the dynamic level are the primary reasons for the difficulty of this passage. Notice that the opening figures in each of the first two measures of this passage are notated with a slash through the top left part of the figure. This indicates that the figure is to be played as fast as possible.

It was at this point that I did effectively use the four-mallet marimba technique on timpani. By using four timpani mallets and the following stickings, I was able to play the rhythms fast enough and at the appropriate dynamic level:
Due to the louder dynamic demands in the latter part of the phrase, I chose to drop the outside mallets later in the passage, finishing with only two mallets.

One other passage in the second movement that should be discussed follows rehearsal letter E and consists of multiple note changes:

All of the eighth note rolls in the second, third, and fourth measures of rehearsal letter E should be played on the 29" timpano. The phrase must be played accurately so that the 29" will remain tuned to G-sharp in preparation for another figure following rehearsal letter F. Since the 32" timpano is already tuned to low D-sharp from the previous passage, it makes sense to play the eighth notes in the sixth and seventh measures on the 32". In both of these phrases, the performer must strive to change each note as quickly as possible (i.e., avoid sliding from
one pitch to another.) The performer will find it helpful to practice this passage on the piano first, learning the melodic line thoroughly before attempting it on timpani.

The subtitle of the third movement, *Perpetual Motion*, seems very appropriate for the timpanist when playing the passage at rehearsal letter F. Here the performer must keep the steady stream of sixteenth notes even, articulate, and soft:

![FIGURE 25]

If the 23" timpano were placed in its usual location, a simple alternation of hands (beginning with the left) would seem to be the most logical sticking for this passage. But by placing the 23" timpano above the two 26" timpani as previously discussed, the distance to the 29" timpano (where the C is tuned) is then reduced, making the reach down to the C less strenuous. The sticking that I chose for this passage is as follows:

![FIGURE 26]

8Ibid., p. 208.
The figure which begins two measures before rehearsal letter K demands speed and agility. With the tempo marked 144-152 beats per minute, I again experimented with multiple-mallet technique. Here I chose to employ three mallets (#1 in the left hand, #3 and #4 in the right hand) and used the following sticking:

FIGURE 27

The passage which begins eleven measures before rehearsal letter W typifies the figures found in the third movement. Though not exceptionally difficult, it is challenging at the given tempo. The timpanist is constantly running up and down the drums, with only brief rests to prepare for upcoming entrances:

FIGURE 28

* * * * * * * * *
BOB MARGOLIS: Terpsichore

The timpani part to Bob Margolis' *Terpsichore* is well written and meticulously notated with articulations, mallet textures, extreme dynamics (such as *sffzz*), and special effects. The last seven measures of the second movement are as follows:

![Figure 29](image)

The timpanist must first be concerned with playing the passage at the given tempo. A sticking which allows the figures to be executed smoothly is crucial. When working out the sticking for a given passage, many timpanists try to avoid double-sticking on the same pitch because of the poor sound quality it often produces. However, in the above excerpt there may be no other option but to double-stick on the same pitch because of how the pitches must be distributed around the timpani. To tune this passage on a standard set of timpani, the octave B-flats will be placed on the 23" and 29" timpani, and the octave E-flats will be placed on the 26" and 32". This splits each pair of octaves, placing a timpano in between.
With this sizable distance between both pairs of octaves, the performer has little choice but to double-stick consecutive B-flats and E-flats:

It may also be a consideration to double-stick across adjoining timpani when playing the last two measures:

Alternating this passage would produce awkward cross-stickings between the 23” and 32” timpani.
Two other problems are of concern in this excerpt. First, the timpanist must strive for a constant dynamic balance between the high and the low pitches. Typically the higher pitches will project more than the lower pitches. The performer must compensate for this in the force of his or her strokes. The balance problem is heightened here because of the uncharacteristically large intervals. And second, the timpanist must be concerned with intonation between the octaves. Though the octaves are never played simultaneously, discrepancies in pitch will be easy for the listener to detect.

**********

**VACLAV NELHYBEL: Symphonic Movement**

Though Vaclav Nelhybel's Symphonic Movement offers many challenges in counting and syncopation for the timpanist, it is the technical demands found within the piece which warrant its inclusion in this list. The first such occurrence is found in measure 121 where the timpanist is featured in a one-measure solo:

![FIGURE 33](image)

The pattern of the figure is easy to visualize--groupings of three sixteenth notes, descending from the upper G. But the quick tempo and the atypical placement of accents make the solo more difficult. Had the accents been placed on the first or last note of each grouping, the
performer would likely feel more comfortable with the figure. But the accents fall on the middle note, causing the natural flow of the pattern to be interrupted.

Because the tempo is too brisk for a strict alternation of hands, a suitable double-sticking must be conceived. I prefer to double the upper G and C with the right hand:

FIGURE 34

This places the accent on the second note of the double-stroke, which could be problematic.

The other adequate solution would be to double the left hand from C to low G:

FIGURE 35

With either sticking, it would be important to tune the low G on the 29" timpano, thus keeping the three pitches on adjoining drums:
The solo in measure 146 is similar and brings with it the same problems as measure 121. The one important difference is that the pattern now moves in the opposite direction. If the right hand is again chosen to be doubled, the sticking pattern now sweeps away from the performer's body, whereas before it swept inward:

![Figure 36](image)

**FIGURE 36**

*Symphonic Movement* closes with one last such passage for the timpanist. This figure is very similar to measure 146, only it is not a solo and is displaced one sixteenth note later:

![Figure 37](image)

**FIGURE 37**

*Symphonic Movement* closes with one last such passage for the timpanist. This figure is very similar to measure 146, only it is not a solo and is displaced one sixteenth note later:

![Figure 38](image)

**FIGURE 38**
This time all of the notes are accented (except for the first one), which should make it easier to execute. The larger difficulty with this figure is the entrance of the motive on the “e” of count 1. Further complicating the excerpt, the timpanist must be concerned with the tempo changing from *adagio* in the previous phrase to *allegro* at the beginning of the measure shown.

* * * * * * * * * *

**FLORENT SCHMITT: Dionysiaques**

Though there are numerous challenges regarding rhythm, articulation, and dynamics in Florent Schmitt's *Dionysiaques*, the most difficult task facing the timpanist is an accurate execution of the many tuning changes. According to the markings printed in the timpani part, the composer has indicated that there are to be a total of forty-three different tuning changes throughout the performance. The tuning changes are written in French using a “fixed Do,” so performers will probably need to study this system thoroughly before understanding the markings. Furthermore, the part indicates that Schmitt's tuning changes were designed with only three timpani in mind. Most of today's timpanists have available to them a fourth or fifth timpano, and would probably be in favor of using the extra drum(s) in an effort to eliminate as many of the tuning changes as possible. I chose to use five timpani when performing *Dionysiaques*, but was only able to decrease the number of tuning changes from forty-three to thirty-seven.

In addition to the large number of tuning changes which occur in the part, the other serious problem which faces the performer is the lack of time given in which to execute the tuning changes. For example, there are six times in *Dionysiaques* where the timpanist is asked
to change the pitch of two or three timpani in the space of four measures or less. One of the most difficult such changes occurs in the phrase leading into rehearsal 39:

FIGURE 39

Here, three pitches must be changed in only seven beats of rest. In the phrase directly following this passage, Schmitt asks the timpanist to change three pitches in a brief three and two-thirds measures of rest:

FIGURE 40

Considering that the tempo marking is quarter note = 120, both of these excerpts present a challenge.

Given the fast tempo and the short amount of time allowed to change pitches, I am convinced that the use of tuning gauges is the best way to ensure accurate tuning changes in this piece (in works such as Dionysiaques, the performer often feels lucky just to get the pedals close to the new tunings without missing an entrance). It is also recommended that the changes be re-marked and highlighted with whatever system the performer feels most comfortable, especially if more than the original three timpani are used. It is extremely easy in Dionysiaques to miss an entrance while wasting time trying to remember which drum is to be tuned to which note. Even the slightest hesitation in making a tuning change can cause a
mistake. It is also important to practice playing through the entire piece without stopping. This will help develop a discipline in accurately executing the necessary tuning changes.

* * * * * * * * * *

JOSEPH SCHWANTNER: *and the mountains rising nowhere*

Joseph Schwantner is currently a professor of composition at the Eastman School of Music, where he has taught since 1970. *and the mountains rising nowhere* was commissioned by Donald Hunsberger and the Eastman Wind Ensemble in 1977 and is the first work in a trilogy of wind ensemble compositions by Schwantner.⁹

Though the timpanist is given many advanced rhythms and interesting contemporary notations in the first and last parts of this piece, the focus of this discussion will be on the middle section where the timpanist encounters the following:

![FIGURE 41](image)

⁹Jeffrey Renshaw, "Joseph Schwantner's *From a Dark Millennium*," *The Instrumentalist* 44 (September 1989): 22.
The timpanist is fortunate that the part calls for only two pitches, because the rhythmic challenges and meter changes in this phrase are formidable. Recovering from rhythmic errors in passages such as this can be extremely difficult. The performer must count unceasingly throughout the entire phrase without losing concentration for a moment.

The proper execution of the many double-stops is also important. The timpanist must strive to ensure that true double-stops, and not flams, are being performed throughout the phrase. This is especially difficult when the double-stop is approached from the thirty-second note triplet, as in measures 92-94 above. Occasionally the triplet leads into a figure in which four consecutive thirty-second notes must be played by the left hand, as in measures 96 and 97:

![Figure 42](image)

Including the last note of the triplet, the left hand must play five quick strokes successively, which may make it even more difficult for the performer to keep the double-stops from opening up.

The performer must also be concerned with the clarity of the rhythms, especially the faster ones which are written on low E:

![Figure 43](image)
With such a low pitch, the timpanist must work very hard to give the rhythms as much articulation as possible so that the figures do not sound cluttered. In addition to using a mallet with a hard texture, the timpanist may consider gripping the mallet more firmly and striking both mallets directly in the same beating area to help produce more clarity.

* * * * * * * * * *

Special Effect Excerpts

There are several “special effect” excerpts which merit discussion. In the last two measures of The Passing Bell, composer Warren Benson gives the timpanist a glissando which starts on high G and concludes one octave lower:

![Glissando Example](image)

FIGURE 44

Benson was at one time the timpanist for the Detroit Symphony Orchestra,¹⁰ and must certainly have known that a single timpano is unable to glissando such a large interval. The only solution is for the timpanist to switch timpani in the middle of the glissando. In this situation, it is best to start the glissando on the 26” timpano and continue it on the 29” timpano, which is tuned to D at this point. The timpanist can then release the glissando firmly on the 32” timpano, which is already tuned to low G. Other such examples can be found in the

first movement of Ernst Krenek's *Dream Sequence*:

![Figure 45](image)

and in Ross Lee Finney's *Crack the Whip*, from *Skating on the Sheyenne*, where the interval is a diminished 10th:

![Figure 46](image)

Another special effect for discussion is the application of snare drum rudiments to timpani parts. In *To Be Fed By Ravens*, W. Francis McBeth uses the ruff at rehearsal letter L:

![Figure 47](image)
and the flam at rehearsal letter Q:

![Figure 48]

These can be viewed as simple grace notes rather than snare drum rudiments. Nevertheless, their application adds a refreshing rudimental quality to the playing of an instrument which usually misses out on such techniques.

Composer Bob Margolis goes as far as to request that the timpanist use snare drum sticks with this passage from the first movement of *Terpsichore*:

![Figure 49]

In this excerpt, as well as the ones from McBeth's *Ravens*, the performer may want to approach the passage with the mind set of a snare drummer, whose focus would be on rhythmic clarity.

The last special effect to be discussed is that of simultaneously using multiple timpanists. In his composition *Transitions*, Henk Badings calls for two sets of timpani to be
placed at the extreme left and right of the stage providing a "spatial" effect. At rehearsal number 4, the timpanists are challenged by the difficulty of playing the rhythmic unisons with such a large spread between the two sets of timpani:

![FIGURE 50]

Fortunately the rhythms are straightforward and should be able to be executed properly if both timpanists are carefully watching the conductor. In the third measured of rehearsal number 14, the unison rhythms are abandoned while the two timpanists begin alternating figures, producing a hocket effect:

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11 From the score of Transitions.
Another comparable example would be in the second movement of Vaclav Nelhybel’s *Trittico* where the two timpanists perform soli:
In David Gillingham's *Heroes, Lost and Fallen*, the music calls for not two, but four timpanists:

![Sheet music image]

**FIGURE 53**

Unlike Badings' *Transitions*, the score does not call for additional sets of timpani. The players who are performing the Percussion I, II, and III parts are asked to move to the timpani and assist the timpanist. The passage is strictly in unison, but the combination of the fast tempo and the syncopated rhythms makes it challenging to get all four performers to strike the rhythms at the exact same time.

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12 From the score of *Heroes, Lost and Fallen.*
Other Notable Timpani Excerpts

DAVID AMRAM: King Lear Variations

MALCOLM ARNOLD: Tam o’ Shanter Overture

DANIEL BUKVICH: Symphony No. 1

KAREL HUSA: Concerto for Percussion and Wind Ensemble

W. FRANCIS McBETH: To Be Fed By Ravens

H. OWEN REED: La Fiesta Mexicana
CHAPTER II
KEYBOARD PERCUSSION EXCERPTS

VITTORIO GIANNINI: *Praeludium and Allegro*

Giannini's *Praeludium and Allegro* contains one of the wind-band repertoire's most difficult parts for xylophone. A brisk tempo (half note = ca. 120) and a steady stream of eighth notes make the passages in this work hard to perform, requiring special attention in finding a suitable sticking. There are also numerous doublings with the clarinet which call for absolute accuracy of notes and rhythmic precision.

The passage beginning in the third measure of rehearsal number 7 appears twice in the Allegro. Doubling the upper woodwinds throughout, it is the first significant challenge for the performer:
The first six measures of the phrase could probably be best played with a strict alternation of hands. When alternating passages such as this, it is helpful at times for the performer to strike one of the mallets in the middle of the bar and the other mallet on the edge of the bar:
Examine again the first measure in the above passage:

![Musical notation](image)

**FIGURE 56**

Using a left hand lead, it may be more comfortable to execute the last four notes of the measure if the right hand plays the G-flat and B-flat in the center of the bar, and the left hand plays the E-flat and D-flat on the edge of the bar, which lessens the need for cross-sticking:

The performer will likely choose to abandon the alternation of hands when reaching the seventh measure of the phrase. Following is a suggested sticking for the passage:

![Musical notation](image)

**FIGURE 57**

After securing a sticking which makes this first measure comfortable, the following five measures can easily be played by repeating the pattern of right-right-left, or right-left-left.

In the fifth measure of rehearsal 23, the xylophonist encounters another difficult excerpt which is also doubled in the upper woodwind voices. A few well-placed double-strokes will allow the performer to alternate through most of the passage.
DAVID GILLINGHAM: Heroes, Lost and Fallen

To perform *Heroes, Lost and Fallen* a band must have at least three proficient keyboard percussionists. In addition to their keyboard responsibilities, each of these performers (designated Percussion 1, 2, and 3 by the score) is required to play an assortment of battery percussion instruments. If a band has the luxury of carrying extra percussionists, it would be beneficial to divide up each of the parts so that some of the players could concentrate exclusively on the keyboard percussion instruments.

*Heroes, Lost and Fallen* opens with the sound of a bowed vibraphone. Percussion 1 calls for two players to be used in this opening section, “standing on opposite sides of the
Since the notes are to be sustained for several measures, it is advantageous to use two additional percussionists (if available) which would allow each player to concentrate on sustaining only one note rather than two.

The most challenging keyboard passage for Percussion 1 (vibraphone) is found in measures 12-25:

\[\text{FIGURE 59}\]

\[\text{FIGURE 60}\]

\[^{13}\text{ibid.}\]
The entire passage consists of double-stopped notes, which could suggest the use of four mallets. However, it has been my experience that the use of multiple mallets is only beneficial in performing measure 12; the remainder of the phrase is better suited to two mallets. This excerpt can be played with greater accuracy by studying the melodic patterns carefully in order to shift the performer's visual focus from the written music to the vibraphone.

Corresponding to the above vibraphone excerpt, the bells are given a series of sextuplet runs in the Percussion 3 part:

![FIGURE 61]

The crotale part of Percussion 2 doubles this entire phrase a perfect 5th higher than the bell part. As in the vibraphone part of Percussion 1, the best way to achieve accuracy in these passages is to be extremely familiar with the pattern changes.

Another difficult passage for the bell player is measures 283-287 of the Percussion 3 part. With a tempo marking of 80 beats per minute, it may be a challenge for the performer to
play the rapid sextuplets “serenely” as the music indicates:

![Figure 62](image)

Study of the melodic patterns in this excerpt will again be beneficial. It may also be helpful for the performer to divide the patterns into smaller units. For example, the melodic pattern in the first measure is grouped by the composer into two groupings of six notes. The performer could visualize the same passage into three groupings of four notes each, which may facilitate accuracy:

![Figure 63](image)

ALAN HOVHANESS: *Symphony No. 4*

The marimba and xylophone parts in the second movement of Alan Hovhaness' *Symphony No. 4* provide a great challenge, primarily due to the extreme degree of exposure.
This marimba solo, which begins the second movement, is completely unaccompanied by the remainder of the band:

![Musical notation]

FIGURE 64

As the marimba solo continues, it is briefly joined by the timpani, glockenspiel, vibraphone, and harp. These instruments abruptly drop out after a few measures, exposing the marimba once again for the remainder of the solo.

Throughout the entire marimba solo, all repeated E's and A's are notated with smaller noteheads than usual. This is a graphic notation which indicates that the performer is to play these notes with a softer dynamic. Except for the smaller noteheads and a single diminuendo marking under the last few notes, there are no other phrase markings notated in the solo. The performer must be careful not play the entire passage with a monotone sound. Without losing the chant-like character of the solo, the performer must use his or her musicianship to shape each phrase with subtle dynamic and rhythmic expressions.

Later in the second movement, the xylophone is given a similar solo:
Even though the xylophone solo does not make use of the smaller noteheads as seen with the marimba, it too will need to be performed expressively. The performer must again be sensitive to the character of the phrase, endeavoring to capture its unique identity.

KAREL HUSA: *Al Fresco*

One of the most difficult things to execute accurately on a keyboard percussion instrument is an extended passage of octaves, such as this one for the marimba which starts in measure 59 of Karel Husa's *Al Fresco*:
A passage such as this would be of little trouble to a skilled pianist because the performer would be able to "lock" the hand into a position equal to the octave interval. This is certainly possible on the marimba when using two mallets in one hand. But it is less attainable when using only two mallets (one in each hand), which is the most practical way to perform this excerpt. The performer must try to memorize what it feels like when the octaves are played accurately, and strive to retain that feeling each time the passage is performed. This feeling that the keyboard percussionist strives to remember can be referred to *proprioceptive kinesthetic positioning* or PKP.\textsuperscript{14}

The passage at measure 80 brings an interesting challenge to the performer:

\textsuperscript{14}See *proprioceptive kinesthetic positioning* in the Glossary.
Measures 80 and 81 can best be played by double-stroking each of the slashed eighth note triplets:

By controlling the double-strokes with the fingers, and with the assistance of the hard mallets called for in the part, the performer will be able to accurately produce the rhythms in the first two measures. Because these two measures are also doubled in the trumpets, flutes, and E-flat clarinets, rhythmic clarity will be especially important.
Even though the notation changes at measure 82, the rhythm actually remains the same:

![Figure 69](image)

The phrasing of the notes changes in such a way that the performer is forced to use a different sticking. The notation implies that each slashed eighth note could be triple-stroked; however, this would produce an unacceptable sound on a marimba. The only realistic option is to switch to a single-stroke sticking for measures 82-87. Because the melodic figure is a simple descending chromatic scale, it should not be long before the performer starts to feel comfortable with this part of the passage. The bigger challenge is that the performer must accurately move from the double-stroke sticking in measure 81 to the single-stroke sticking in measure 82 without changing the rhythm or tempo.

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KAREL HUSA: *Concerto for Wind Ensemble*

As is expected from the title, the *Concerto for Wind Ensemble* demands the highest caliber of musicians throughout its instrumentation, and the percussion section is certainly no exception. In addition to an accomplished timpanist (as discussed earlier in this document), this work will require the service of four skillful multiple percussionists (labeled Percussion I-IV in the score), three of which must be proficient on keyboard percussion instruments.
In the first movement, Percussion I encounters the first difficult passage for the marimba in the fourth measure of rehearsal letter D:

![Musical notation image]

**FIGURE 70**

There are two reasons that this excerpt is difficult. First, the performer must repeatedly leap down to the D at the bottom of each motive. Four measures before rehearsal letter E, two such leaps are over an octave in distance and contain no rests (which would help the performer's accuracy).

The passage is further complicated by the need for multiple mallets. Note the use of double-stops in the final three measures of the above example. These figures cannot be properly executed at the given tempo with only two mallets. Since the performer will need to hold at least one additional mallet, the runs in the earlier part of the phrase will become even more burdensome.

The xylophone part in Percussion II contains more of the same. Four measures before rehearsal letter E the performer must again use multiple mallets to properly play the passage:
In this passage and in the marimba excerpts discussed earlier, the performers may wish to experiment with using four mallets, even though the figures could be played with only three. The fourth mallet could be beneficial in other parts of the phrase, such as the octave leaps found in the marimba excerpts.

The second movement contains keyboard percussion challenges for Percussion II and III. The running thirty-second note motive that was examined in the timpani part now appears for the vibraphone in the Percussion II part:
The marimba in the Percussion III part also contains the above excerpt but is notated an octave lower.

For both instruments it is most logical to use two mallets in the left hand to minimize the leap from the D-sharp up to G-sharp or G-natural. Using two mallets in the right hand may turn out to be awkward considering the short distance between the E and F (sometimes F-sharp) bars. A better suggestion is to use only one mallet in the right hand and apply the following sticking:

FIGURE 73

Considering the extreme dynamic level, another option would be to attempt the passage with only two mallets. Most performers could more easily sustain the $fff$ with two mallets rather than three or four; however, using only two mallets may lend itself to more note inaccuracies.

In the third movement, the vibraphone in Percussion I has a series of syncopated entrances at rehearsal letter E:
The repeated entrance of the figure on the “e” of count 1 can be very difficult at 144-152 beats per minute. A consistent sticking that can be easily repeated will facilitate the performance.

The phrase ends with another difficult figure:

At the given tempo, the run alone is extremely difficult. But the difficulty of the excerpt is increased by the leap from the low A tremolo up to the beginning of the run. The performer may need to cut the tremolo slightly short to better prepare for the run.

The passage which begins six measures before rehearsal letter I in the Percussion II part is as follows:
The initial difficulty in this passage is that the performer is given only two measures to switch from the marimba to the xylophone. Even if the instruments are positioned directly beside each other, there is very little time for the performer to put down four marimba mallets, pick up four xylophone mallets, move to the xylophone and properly position the mallets for the entrance. It is doubtful that the performer will be able to find a set of mallets that will produce an acceptable tone in both the low range of the marimba and the upper range of the xylophone. The only solution is to pre-set the xylophone mallets on the instrument as close as possible to the notes that are to be played. The performer must then practice the switch with a metronome until the process begins to feel comfortable.

The above passage is also difficult because of the awkwardness the performer feels when stretching to reach the extreme intervals between the right and left hands:
The stretch may feel awkward to the performer, but the notes are within reach on the xylophone. However, the same passage is found for the marimba in the Percussion III part. Since the width of a marimba bar normally exceeds that of a xylophone bar, the passage is even more uncomfortable on the marimba. The marimbist will also have to work a little harder to execute the double-stop figures found two measures later in the phrase, which are inverted from how they appear in the xylophone part:

The vibraphone passage starting before rehearsal letter R in the Percussion I part is typical for the remainder of the third movement:
FIGURE 79

The briskness of the tempo causes difficulty in accurately performing the large leaps. The eighth rests pass so quickly that they are of little help in recovering from the previous figure and preparing for the next. The xylophone and marimba voices of the Percussion II and III parts respectively have similar challenges at this point.
ERNST KRENEK: "Dream About Flying" from Dream Sequence

Ernst Krenek began studying music at the age of 16 and later studied 12-tone composition with Alban Berg and Anton Webern. In his composition Dream Sequence, the fourth movement, entitled Dream About Flying, contains the most challenging keyboard percussion excerpts of the piece. In measures 16-18 the vibraphone is given the following passage, in which the performer is required to play the exact pitches notated, but is given freedom with the rhythm:

FIGURE 80

The first step in mastering the figures seen in the above example is to learn the notes thoroughly without regard to the rhythm. When the runs can be played accurately and without hesitation, the performer will then be ready to add the rhythmic notations. The rhythmic goal is for each figure to accelerate or slow down as evenly as possible. The use of a metronome

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will also be very helpful in determining if each individual figure is completed by the appropriate count.

The xylophone is also given a difficult passage beginning in measure 16, but the rhythms here are now dictated precisely by the composer. A suggested sticking is as follows:

![Instructions for sticking](image)

**FIGURE 81**

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**VAČLAV NELHYBEL: Symphonic Movement**

The xylophone part to Vaclav Nelhybel's *Symphonic Movement* contains an assortment of challenges for the mallet player—fast technical passages, syncopated rhythms, dynamic changes/variety, and a high degree of exposure. All of these can be found in the passage which begins at measure 86:
A superb control of the instrument is required to perform this passage with every accent and crescendo played exactly as written. In many cases the patterns of the accents are not difficult by themselves; but when joined with the melodic contour, the combination is treacherous. There are times in this passage when the accent pattern is constructed in pairs of sixteenth notes, but the melodic contour is grouped in divisions of three sixteenth notes, as in measures 96-98:
A sticking that works well according to the melodic contour will not necessarily work well with the accent pattern, and vise-versa. I recommend using whatever is least confusing—probably a simple alternation of hands, allowing the accents to fall appropriately.

Another very difficult part to this passage is the accelerando which starts in measure 105:

![Figure 84](image)

It is a relief for the performer to discover that here the accents line up exactly with the melodic contour. However, the five-note pattern of the pitches causes the downbeats to be obscured. Because of this, synchronizing the accelerando with the rest of the ensemble will be very difficult. The performer must listen to the ensemble with an extremely sensitive ear.

This problem recurs in measures 110 and 111. Now the pattern is six notes in length:

![Figure 85](image)
A logical sticking for this figure is easier to discern with an even number of notes to the pattern. But, the performer may feel no more secure with the accelerando in that the accents repeatedly fall on counts “e” and “a.”

* * * * * * * * * *

RON NELSON: “Homage to Perotin” from Medieval Suite

Ron Nelson studied composition with Howard Hanson and Bernard Rogers. His compositions for band consistently demonstrate attention to the percussion section, with an abundance of progressive excerpts. One such piece is the Medieval Suite, which pays tribute to three of France’s great composers of the Medieval period, Leonin and Perotin of the Notre Dame school, and Machaut, the leading composer in the French ars nova.

In the second movement, Homage to Perotin, the vibraphone is given a very difficult four-mallet passage:

![Telegram Image](https://example.com/telegram-image)

**Figure 86**

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16 Ibid., p. 551.
Later in the phrase, the chord changes but the figure is no less difficult:

![FIGURE 87]

As with other works by Nelson, the primary difficulty in playing these passages lies in the extreme pace of the tempo. With a reasonable tempo marking (ca. 90 beats per minute), the above figures can be played using standard four-mallet technique. But when attempted at a tempo suitable for performance, the passages are not playable as written. The only solution is to employ a second vibraphone and divide the part. Otherwise the part will certainly have to be rewritten.

One other excerpt from *Homage to Perotin* which justifies the need for a second vibraphonist is found seven measures before rehearsal letter H:

![FIGURE 88]

It is questionable whether Nelson truly intended the performer to use six mallets at once, or whether the six-note chords were simply an oversight on his part. In either case, the chords could be worked out by those keyboard percussionists who are familiar with advanced multiple-mallet technique, though it may inhibit the performer's ability to play other figures.
directly preceding the six-note chords. The use of a second player is the most logical solution.

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RON NELSON: *Morning Alleluias for the Winter Solstice*

The difficulties in the keyboard percussion passages of *Morning Alleluias for the Winter Solstice* are very similar to those previously discussed in *Homage to Perotin*. The brisk tempo transforms this clever four-mallet marimba figure into an impossibility:

![Figure 89](image)

FIGURE 89

To perform as written, the passage must either be rescored or divided into two parts (requiring an extra player).

Examine the following passage (measures 124-129) which is possible for the performer but very difficult nevertheless:

![Figure 90](image)

FIGURE 90
To perform this passage at the given tempo the performer must have mastered the single alternating stroke in both hands. By turning the wrist (not the forearm) left, then right, the inside and outside mallets of each hand alternate the two pitches in succession. The tendency to move the arms laterally to "help" must be avoided. If the performer is unable to develop this technique to faster speeds, the chances of performing the above passage at the performance tempo are very small.

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RON NELSON: Rocky Point Holiday

Ron Nelson’s Rocky Point Holiday demands a multiple number of experienced keyboard percussionists. The score includes extensive parts for marimba, vibraphone, and glockenspiel, and a smaller part for xylophone. On the whole, the difficulty in all of these mallet parts lies in the extremely fast tempo. Typical scalar runs, like this passage for the marimba, become not-so-typical when attempted at 176-184 beats per minute:

![Figure 91](image_url)

FIGURE 91

Of the three more extensive mallet parts, the glockenspiel is the least difficult. The

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Initially this passage does not appear to be extremely difficult. The rhythm is relatively simple and the harmonic structure is primarily that of an F major triad (with an added sixth or ninth occasionally). But again, it is the brisk tempo which causes problems for the performer. Adequate stickings must be worked out first. Then the performer can begin to concentrate on note accuracy and increasing the tempo. This passage is doubled only by the marimba, with no added support in the wind voices.

The first point at which the vibraphonist might experience some trouble is rehearsal number 11, where a series of five-note chords is encountered:
As was previously seen in *Homage to Perotin*, chords such as these could be performed by an advanced mallet percussionist, though the best option might again be to use a second player (perhaps the glockenspiel player who is tacet at the moment) to help cover the chords. This will enable the vibraphone player to continue into the running eighth notes at rehearsal number 13, uninhibited by the awkwardness of carrying the extra mallets:

Like the glockenspiel and marimba parts, the vibraphone is also given a substantial passage to play starting one measure before rehearsal number 16. Though not in unison, the vibraphone part is equally as difficult in that it contains the same rhythmic and harmonic structures found in the glockenspiel and marimba parts:
The performer should look carefully for a sticking that will help the passage flow as smoothly as possible. Fortunately for the vibraphonist, the pedal is marked “down” throughout the passage, eliminating another potential burden.

Rehearsal number 28 presents another challenging passage for the vibraphonist. As indicated in the score, the entire seventeen-measure passage may have to be played down one octave because the part exceeds the range of the standard vibraphone on several occasions. The marimba, which is doubling the passage, will be able to play the passage entirely in the octave notated.

Aside from the brief run which leads into rehearsal number 28, the entire passage consists of a pattern of two sixteenth notes of the same pitch for every 1/2 beat throughout the measure:

![Figure 96](image)

Though some performers shy away from double-stroking when using an orchestral approach to mallet percussion, it seems to be the best alternative for this particular situation. The

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performer must strive for exact clarity in the double-strokes, mimicking the sound produced by alternating the hands.

In addition to this passage, the marimba part includes several other occasions where using double-strokes would likely be the best approach to sticking. However, in certain instances, the marimbist might choose to insert a few single-strokes. Consider the following passages:

FIGURE 97

Though either hand may be used, I find beginning this passage with a double left to be the most comfortable. Double-strokes could then be used throughout the passage until the last measure, where the last four sixteenth notes need to be alternated. In order to help the transition from the double-strokes to the single-strokes, I suggest playing the two A's in the last measure with a right-left sticking. A similar approach could be used again on passage leading into rehearsal number 4:

FIGURE 98
Another such example would be the passage at rehearsal number 10 where the following sticking is recommended:

![FIGURE 99]

This sticking enables the performer to start each of the five repetitions of the pattern with the same hand. There are several passages such as this where the performer must simply find the sticking that works best for the given number of repetitions. Each time the pattern changes, the performer may need to alter the sticking in a way that ensures a smooth transition into the new pattern (and new sticking).

The last passage for discussion begins thirteen measures from the end of the piece, where the marimba and vibraphone double the flutes in a series of arpeggiated sixteenth notes:

![FIGURE 100]
The two-count run which leads into the arpeggios should be started with the left hand to facilitate the two-octave leap from C to C. In an effort to help with another awkward leap at the *a tempo*, the performer may wish to switch to a right-hand lead sometime during the phrase:

![Figure 101](image)

The switch could take place following the tremolo at the 5/4 measure; or the performer may find a convenient place to make a quick double-stroke in order to reverse sticking.

Another problematic part of this passage is the *rit. poco a poco*, which lasts six measures. Considering the steady stream of sixteenth notes, the “all white-note” pattern of the arpeggio, and the physical problems associated with playing a mallet percussion instrument while watching a conductor, it will pose a significant challenge to the performer to execute this passage accurately. A thorough memorization of the phrase, including the use of PKP, will be the best approach to mastering this passage.
Chime Excerpts

Because chimes, sometimes called tubular bells, require a slightly different performance approach than the other keyboard percussion instruments, their excerpts will be discussed separately. There are two such chime excerpts which merit discussion at this time.

The opening of H. Owen Reed's *La Fiesta Mexicana* may contain the most well known passage written for chimes in the entire wind-band repertoire:

![FIGURE 102](image)

This passage begins as a solo, which adds to the difficulty in executing the polyrhythms. There are different ways of counting polyrhythms with which the performer may experiment. Once he or she has chosen the way which works best, the focus must be turned to the conductor for tempo maintenance (passages such as this have a tendency to rush). The performer must also work to sustain a proper balance between the two hands. The total effect of the polyrhythm can be fully appreciated by the listener only if the tempo and balance are controlled properly.

The other excerpt for chimes to be discussed is taken from *Scenes Revisited* by Verne Reynolds. This passage, found in the third measure of rehearsal number 2, is difficult because

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of the speed at which the performer must execute the large leaps in the jagged melodic contour:

![Musical notation](image)

**FIGURE 103**

Though Reynolds also scores this passage for the vibraphone, glockenspiel, and xylophone, it is most difficult when attempted on the chimes. Percussionists find it difficult to accurately perform intricate melodic passages on chimes because the heavy chime mallets that are used must be awkwardly held above the head when playing. The other concern with playing passages such as this on chimes is that the performer finds it difficult to watch the music, the instrument, and the conductor simultaneously. The best solution to this problem is to first position the chimes at an angle to the conductor so that the performer need not look over or through the instrument to watch the conductor. Secondly, the music stand should be placed directly in front of the chimes and raised so that the music sits just below the striking area of the tubes. This allows the performer’s eyes to travel a minimal distance between the music and the instrument.
Other Notable Keyboard Percussion Excerpts

MALCOLM ARNOLD: Tam o'Shanter Overture (xylophone)

HENK BADINGS: Transitions (xylophone)

WARREN BENSON: Wings (glockenspiel)

LEONARD BERNSTEIN: Symphonic Dance Music from West Side Story (vibraphone)

JOHN BARNES CHANCE: Symphony No. 2 (vibraphone)

JOSEPH DOWNING: Symphony for Winds and Percussion (xylophone, glockenspiel)

KAREL HUSA: Apotheosis of this Earth (xylophone)

KAREL HUSA: Concerto for Percussion and Wind Ensemble (vibraphone, marimba)

KAREL HUSA: Music for Prague 1968 (vibraphone, xylophone)

VITTORIO GIANNINI: Variations and Fugue (xylophone)

ROBERT LINN: Propagula (xylophone)

BOB MARGOLIS: Terpsichore (xylophone)

VERNE REYNOLDS: Scenes Revisited (xylophone, bells, vibraphone)

CARLOS SURINACH: Ritmo Jondo (xylophone)
CHAPTER III
SNARE DRUM EXCERPTS

MALCOLM ARNOLD: *Four Scottish Dances*

Malcolm Arnold’s *Four Scottish Dances* were arranged for band in 1978 by John Paynter and have become a welcome addition to the wind-band repertoire since that time. The bright tempo in the fourth dance increases the difficulty of the snare drum solo at rehearsal letter C:

![Snare Drum Solo Notation]

**FIGURE 104**

The first problematic figure in the above excerpt is found in the fourth measure. The snare drummer must strive to play the dotted rhythm precisely. Though it is not a true “Scotch snap” rhythm, it should be played with the same character—sharp and energetic. The performer must avoid phrasing the rhythm in a jazz or swing style. The snare drummer must

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also be concerned with the four-stroke ruff. At the given tempo, there will be very little space for the snare drummer to place the three grace notes between the two eighth notes. Every attempt should be made not to crush the grace notes or allow the primary note (the eighth note following the ruff) to speak late. Similar problems will be encountered in the last two measures of the phrase:

**FIGURE 105**

* * * * * * *

KAREL HUSA: "Interlude" from *Music for Prague 1968*

Husa's *Music for Prague 1968* is based on the 15th-century Czech chorale *Ye Warriors of God and His Law* and is "in effect a lamentation of the Russian invasion of Czechoslovakia in August, 1968." The third movement, entitled *Interlude*, is orchestrated exclusively for the percussion section. The snare drum part is very significant, containing two short, unaccompanied solos which begin and end the movement. It is characterized by extremely soft and delicate playing. Through the opening solo and the following eighteen measures, the dynamic level is usually marked *pp* or less and reaches as high as *mp* only once.

Rhythmic notations used in the snare drum part give it a very intimidating appearance, but the slow tempo (eighth note = 63-66) makes the intricate passages attainable. Three, four, and five-stroke ruffs are found throughout the movement, and should be cleanly articulated.

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with the exact number of grace notes specified by the composer. This proves to be slightly more difficult than usual with the indication that the snare drum is to be covered with a cloth at the opening of the movement:

![Notation Example](image)

**FIGURE 106**

An interesting notation used twice during this first solo is a flam in which the grace note is accented, and not the primary. Assuming that these are not misprints in the score, the snare drummer must interpret how loudly to play the grace notes. Are the grace notes now louder than the primary notes, or are the two basically the same dynamic level? Either interpretation could be justified in that the solo is marked *ad lib*. Regardless of how the snare drummer decides to perform these unorthodox flams, they will need to be approached differently from the usual way.

Husa is notoriously meticulous with musical notation. Therefore, the performer will need to make a difference between the way tied and non-tied rolls are played throughout the movement. The two rolls in the second half of the opening motive should be played with a slight separation between each other, as well as the following two thirty-second notes:
FIGURE 107

The same is true of the one at the start of the next phrase—a slight separation between the dotted eighth note roll and the twelve thirty-second notes:

FIGURE 108

However, the roll after the thirty-second notes should be slurred into the triplet as indicated by the tie. This will help give the movement the colorful nuances that Husa intended.

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CHARLES IVES: “Country Band” March

Charles Ives’ original works for band were written for the Danbury (Connecticut) Town Band, in which he frequently played drums.23 “Country Band” March was composed in 1903 for Theater Orchestra, though it apparently received no performances in that version.24

23Ibid., p. 367.
24From the score of “Country Band” March.
The snare drum passage at the close of "Country Band" March is as follows:

FIGURE 109

The difficulties in this passage are all related to the quick tempo and the many syncopated rhythms. Though the tempo of "Quickstep time" is defined as ca. 108 beats per minute, conductors have often been known to take it at a much faster pace. Rolled figures such as those in this example are made more difficult by increases in tempi, especially if the performer is attempting to differentiate between tied and non-tied rolls:

FIGURE 110

Unless the performer is alert at all times during the phrase, the recurrent syncopated rhythms can potentially cause a mistake in performance. It will be helpful for the snare drummer to write in stickings to help with the syncopated rhythms:

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FIGURE III

GORDON JACOB: "The Earle of Oxford's Marche"

from William Byrd Suite

William Byrd Suite is based on six of the pieces from the Fitzwilliam Virginal Book and was freely transcribed for military band by Gordon Jacob in 1923. In the first movement, The Earle of Oxford's Marche, the performer is required to use an extremely delicate and sensitive approach to snare drumming. The intricate march-style rhythms in the snare drum part are notable, as are the dynamic demands, with more than half of the total measures written at the piano level or less. In addition to a delicate touch, the snare drummer must focus on helping to control the tempo. The character of the piece can easily become lost if the majestic tempo is allowed to rush.

Other problems arise in maintaining clarity in the numerous grace note figures. The style of this particular piece calls for an open interpretation of all ruffs, though never completely abandoning an orchestral approach to snare drumming. With this in mind, the performer must always strive to produce the exact number of grace notes written, without crushing them together or playing them so open that the rhythms are distorted.

---

If the ruffs are in fact to be played in an open style, then the first two measures after rehearsal number 7 pose a problem:

![FIGURE 112](image)

The two sixteenth notes leading into the second measure leave very little space for the ruff to be executed, especially in an open style and at the piano dynamic level. The ruff must be played tightly enough to ensure that the downbeat of the second measure is not late, yet never losing the clarity of the two grace notes. Having a well-rehearsed sticking in mind will greatly help performance. Regardless of whether one prefers a right or left-handed ruff, it is important that the grace notes fall on the opposite hand of the previous sixteenth note. This will help to ensure the clarity of the figure by avoiding any variation of a triple-stroke.

Similar problems are found in the first two measures of rehearsal number 8. The clarity of the grace notes in the second measure will again need full consideration. The snare drummer must be careful not to let the roll on beat two of the first measure cause a distortion in clarity of the ruff which follows:

![FIGURE 113](image)
It is not uncommon for the ties of rolled figures to be carelessly misnotated in snare drum music, which produces questions of interpretation for the performer. Throughout the entire piece the snare drummer must decide whether the rolls that are not tied over to the next note should be played as such, or whether they should also be tied over as many of the other rolls in the composition are notated. Regardless of how the snare drummer chooses to play the other non-tied rolls, the roll at rehearsal number 8 will need to be separated from the ruff.

* * * * * * * * * *

**VACLA V NELHYBEL: Trittico**

Composed in 1963 for Dr. William D. Revelli, *Trittico* was first performed in the spring of 1964 by the University of Michigan Symphonic Band.\(^27\) The most important thing that the snare drum part to *Trittico* demands from the performer is the skill to accurately perform the many grace note figures. Measures 1-8 give the performer a clear vision of things to come:

![Allegro maestoso](image)

**FIGURE 114**

Properly executing the four-stroke ruffs is again a challenge for the snare drummer. In Arnold’s *Four Scottish Dances* the quick tempo was shown to give the performer very little

\(^{27}\)From the score of *Trittico*. 
time to perform the figures, and in Jacob’s *Earl of Oxford’s Marche* the close spacing of the rhythms served the same purpose. With the *allegro maestoso* tempo, and grace notes which are written between count “a” and the following downbeat, the above phrase in *Trittico* combines the problems of the other two pieces.

The second movement reveals more challenges in performing grace note figures. The tempo is now *adagio* and the ruffs are three-stroke (only two grace notes), but the performer will still find it a challenge to keep the rhythms from becoming distorted:

![Figure 115](image)

**FIGURE 115**

Near the end of the movement the snare drummer encounters a somewhat uncommon figure—a roll which is ornamented with grace notes (in this instance, a four-stroke ruff):

![Figure 116](image)

**FIGURE 116**
There are several options for sticking four-stroke ruffs. Many snare drummers prefer a simple alternation between the hands in that it produces the most even sound for the three grace notes. This sticking is the best choice for the above passage because it will more clearly distinguish the grace notes from the beginning of the roll. If any of the stickings which combine double-strokes with single-strokes are used, the clarity of the grace notes could be compromised.

**********

H. OWEN REED: La Fiesta Mexicana

H. Owen Reed studied composition with an impressive list of teachers—Howard Hanson, Bernard Rogers, Roy Harris, Aaron Copland, and Leonard Bernstein. His monumental work for band, La Fiesta Mexicana, was published in 1957 and remains today as one of the most popular works in the repertoire. Of the approximately fifty percussionists and wind-band conductors surveyed at the start of researching this document, sixty-seven percent of those who responded suggested various parts of La Fiesta Mexicana be included in the final excerpt list.

The snare drum part near the beginning of the first movement lacks any of the highly technical figures that have been discussed thus far in this section. It does, however, contain a very exposed passage which is crucial in establishing the opening mood of the piece. As the snare drummer plays the dotted triplet rhythms, the listener may start to envision the excitement of crackling fireworks:

---

Much of the problems encountered in the third movement involve the extremely quick tempo (quarter note = 176). The rhythms are not exceptionally difficult, but their syncopations and accents often cause the snare drummer to lose pulse with the rest of the ensemble. In the eight measures before rehearsal number 27, the performer may experiment with using only one hand in an effort to maintain a consistent tempo:
Later in the phrase, where the accents are less predictable, the performer will want to develop a sticking that will allow the two sixteenth notes to be played smoothly:

\[\text{RLRLRL RLRLRL etc.}\]

\[\text{cresc. poco a poco}\]

**FIGURE 119**

When the snare drummer switches to wire brushes in the seventh measure of rehearsal number 29, the rhythm is phrased in beats of five, yet the meter remains in two:

\[\text{wire brushes}\]

\[\text{etc.}\]

**FIGURE 120**

The performer must count carefully and perhaps mark the phrasing into the music in an effort to avoid confusion. As the phrase continues, the performer is given only three counts of rest to switch back to sticks:

\[\text{wire brushes} \quad \text{Sticks}\]

\[\text{etc.}\]

**FIGURE 121**
With such little time to prepare for the entrance, this innocent-looking passage becomes a serious challenge.

From rehearsal number 33 to the end, the snare drummer begins to play a syncopated figure from before as an ostinato:

FIGURE 122

Though the passage appears perfectly harmless, it does contain an unusual challenge. If the performer is not careful, he or she could begin to hear the ostinato as a metric modulation during the course of several repetitions. Even a momentary loss of concentration can cause an error in performance.
GEORGE ROCHBERG: *Apocalyptica*

Commissioned for the Montclair State College Band, George Rochberg's *Apocalyptica* is written for twelve percussionists. The following excerpt could have been discussed under the multiple percussion section of this document in that the performer must play both a snare drum and field drum together as one instrument:

![Snare and Field Drum Notation]

FIGURE 123

However, the above passage does not challenge the performer's ability to swiftly maneuver around a multiple number of instruments, as is true with many multiple percussion excerpts. Instead, it demands a precise execution of intricate rhythms at an impressive tempo. The performer will benefit greatly from practicing the above passage with a metronome, preferably one with the ability to produce a triplet subdivision. The performer's choice of sticking will be affected by the positioning of the drums. For a right-handed percussionist, the rhythms in the above excerpt will flow more smoothly if the field drum is placed on the left of the snare:

---

29From the score of *Apocalyptica.*
RALPH VAUGHAN WILLIAMS: “March” from *Folk Song Suite*

Subtitled “Seventeen Come Sunday,” the *March* from *Folk Song Suite* is a truly enjoyable piece for the snare drummer to play. The part includes an adequate number of flams, ruffs, and rolls to satisfy the performer and the dynamic phrasing adds to the challenge.

In the twentieth measure of the piece, the snare drummer encounters a figure reminiscent of Nelhybel’s *Trittico* in which a ruff precedes a roll:

![Figure 125](image)

Because this figure uses a three-stroke ruff (as opposed to the four-stroke ruff in the Nelhybel), double-strokes will probably be used to play the grace notes. For this reason, the snare drummer must fight the temptation to let the ruff be absorbed into the body of the roll. The
ruff should clearly anticipate the roll and the beat, with a slightly open interpretation to help distinguish it from the roll.

At the point where the meter switches to 6/8, the snare drummer faces more intricate rhythms, ornamented with ruffs and rolls which often fall in awkward places:

\[
\text{(Allegro)}
\]

\[
\text{(ff)}
\]

\[
\text{(etc.)}
\]

FIGURE 126

The snare drummer should be concerned with the clarity of the grace notes, which will be more of a problem with the faster 6/8 rhythms. Since there are so many repeated figures in this passage, the performer will also need to be concerned with consistent playing. All repeated measures must be played and interpreted exactly alike. Choosing a logical sticking that is easily repeated will greatly help in this cause.

Earlier in the March, the snare drummer encountered a ruff which led into a roll. Later in the 6/8 section the performer comes upon a roll which leads into a ruff:

\[
\text{(etc.)}
\]

FIGURE 127
A slight separation should be made between the roll and the ruff to avoid any distortion of rhythm.

*********

CLIFTON WILLIAMS: *The Sinfonians*

Clifton Williams is recognized as one of the foremost modern band composers. Many of his compositions are widely accepted as part of the standard wind-band repertoire and are favorites of audiences and performers alike. Of his works for band, *The Sinfonians* contains his most challenging writing for the snare drum. In the introduction, the snare drummer must clearly differentiate between the sixteenth and the thirty-second note triplets:

![Score Image]

FIGURE 128

---

The performer must place the thirty-second note triplets of the fourth measure squarely on the “a” of counts one and two. They must also be played at equal dynamics levels, avoiding the tendency to phrase the figures like ruffs, where the grace notes are generally softer than the primary note.

Conductors occasionally use additional snare drummers with this work, which makes the stringendo leading into rehearsal number 1 even more difficult:

![Stringendo notation]

**FIGURE 129**

The conductor is, of course, the primary source of tempo, and all of the players should be focused on allowing the baton to dictate the degree of acceleration. However, it will be helpful if the multiple snare drummers also focus on listening to each other, as is the practice in drum and bugle corps or marching band snare lines.

The most difficult passage for the snare drummer starts two measures before the “Soli” at rehearsal number 2:
FIGURE 130

The shift from compound meter to simple meter in the two measures before rehearsal number 2 could create problems. At this point, the performer(s) must focus on an accurate internal subdivision. The triplets in the last measure of this phrase are also difficult, especially in the second and third beats where the performer must execute two distinct speeds of triplets in succession.

**********

Other Four-Stroke Ruff Excerpts

One of the most difficult rudiments that the orchestral-style snare drummer commonly faces is the four-stroke ruff (which has already been observed in excerpts from *Four Scottish Dances, Music for Prague*, and *Trittico*). Because of this, it is necessary to cite additional excerpts containing the four-stroke ruff and give further suggestions.

There are three common problems associated with playing the four-stroke ruff. First, the tempo of the piece is often taken at a speed in which the performer does not have adequate
time to accurately play all of the strokes in the figure. Take, for example, the opening phrase from Dmitri Shostakovich's *Galop*:

![FIGURE 131](image)

Examine also this excerpt from Shostakovich's *Folk Dances*:

![FIGURE 132](image)

The fast tempi are the primary difficulty factors involved in the excerpts. If the above passages were performed at a slower tempo, such as *andante*, the snare drummer would have no difficulty in executing the figures. Faster tempi compress the time between notes, giving the performer less space with which to work. This is related to the second problem commonly encountered in passages containing the four-stroke ruff.

Often it is the rhythm which precedes the four-stroke ruff that complicates the situation. Rhythmic values such as sixteenth and thirty-second notes are so small that they too (like fast tempi) leave the performer with little or no time to prepare for the four-stroke ruff. In the following excerpt from Malcolm Arnold's *Tam o' Shanter Overture*, the tenor drummer
must place a four-stroke ruff between two eighth notes as the tempo is accelerating from
alllegretto to presto:

\[\text{Allegretto, e sempre accel., al presto}\]

FIGURE 133

In the second movement of Arnold's English Dances the four-stroke ruff precedes a sixteenth
note, with the tempo at vivace:

\[\text{Vivace}\]

FIGURE 134

The last problematic aspect of playing four-stroke ruffs concerns the rhythms which
follow the four-stroke ruff itself. Snare drummers should be expected to play all varieties of
rhythms which follow four-stroke ruffs, but it is difficult for a snare drummer to switch from
controlling the sticks with the fingers (the technique commonly associated with playing four-
stroke ruffs) to controlling the sticks with the wrist (which is more frequently used for playing
basic rhythms). Examine the passage at rehearsal letter B in English Dances:
FIGURE 135

Over the course of the excerpt, the performer must be able to place the four-stroke ruff on three contrasting rhythms—two sixteenth notes and an eighth note, four sixteenth notes, and eighth note triplets. A similar passage is found in Aaron Copland's *An Outdoor Overture*:

FIGURE 136

************
Other Notable Snare Drum Excerpts

WARREN BENSON: *Dawn's Early Light* (field drum also)

KAREL HUSA: *Apotheosis of this Earth* (field drum also)

W. FRANCIS McBETH: *Masque*

W. FRANCIS McBETH: *To Be Fed By Ravens*

WALTER PISTON: *Tunbridge Fair*

WILLIAM SCHUMAN: *Chester*

DMITRI SHOSTAKOVICH: *Festive Overture*

* * * * * *
CHAPTER IV
MULTIPLE PERCUSSION EXCERPTS

DAVID GILLINGHAM: Heroes, Lost and Fallen

All of the percussion parts (except for timpani) from Gillingham’s Heroes, Lost and Fallen are written in typical multiple percussion style. For example, in the Percussion 3 part, one performer is responsible for playing chimes, xylophone, bells, large tam tam, four large tom-toms, and bass drum. Because many of the keyboard percussion passages found within Heroes were so notable, the decision was made to discuss them separately in this document under Chapter II: “Keyboard Percussion.” The attention is now turned to the other percussion passages in Heroes, namely those utilizing tom-tom and bass drum that are found in Percussion 3.

Measures 33-46 include the most substantial passage for the four tom-toms:

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31 See multiple percussion in the Glossary.
This passage is certainly challenging, though it is not extraordinarily difficult. The reason it merits discussion is because of the many rolls which are integrated with the triplet rhythms. It is not uncommon for percussionists to single-stroke (as opposed to using a multiple-bounce for) all rolled figures which are encountered while playing instruments such as tom-toms, bongos, roto-toms, etc. However, this may not be the best approach when playing the above excerpt. The tempo of this passage is fast enough that the listener may confuse the sixteenth note triplet figures with the rolled figures (assuming that they would be single-stroked) if the speed of the rolls is not greatly exaggerated. An acceptable solution would be to play all rolls
with a multiple-bounce. This would provide a nice contrast between the triplet and rolled figures.

* * * * * * * * * *

ROSS LEE FINNEY: "Crack the Whip" from Skating on the Sheyenne

In his book Teaching Percussion, Gary Cook states that performing on instruments such as timpani, bongos, timbales, congas, or drum set is generally not considered to be multiple percussion in that these instruments are usually considered a single instrument.\(^{33}\) However, in Crack the Whip from Skating on the Sheyenne, composer Ross Lee Finney scores for four bongos of different pitch. Since the standard number of bongo drums is two, this part and others like it will be classified as multiple percussion.

The bongo figure from Crack the Whip which merits attention begins in measure 8. With the tempo marked dotted-quarter = 100 and the dynamic at the piano level, this brief flourish of bongo notes becomes a serious problem for the performer:

\[
\begin{align*}
\text{\textbf{FIGURE 138}}
\end{align*}
\]

There is also an acceleration which leads into this figure, further complicating the situation.

Though very difficult, the figure is not impossible. Whether by chance or design, this excerpt flows very well when played on a "conventional" multi-drum setup. Percussionists are

\(^{33}\)Ibid.
usually inclined to place drums of different pitches in a graduated fashion, often with the highest pitch (commonly called #1) on the far right, descending to the lowest pitch on the far left (as on a keyboard).³⁴

![Diagram of drum arrangement](attachment:drum_arrangement.png)

**FIGURE 139**

Arranging the bongos in the above fashion is the most logical setup for this piece. With this arrangement in mind, the performer will need to double-stroke the two thirty-second notes with the right hand. The remaining part of the figure can simply be single-stroked using a left-hand lead.

**********

ROSS LEE FINNEY: "Parade" from *Summer in Valley City*

Ross Lee Finney studied composition with Nadia Boulanger, Roger Sessions, Alban Berg, and Gian Francesco Malipiero. In 1971, while a member of the University of Michigan composition faculty, Finney wrote *Summer in Valley City* for the university's Symphony

Band. Like *Skating on the Sheyenne*, *Summer in Valley City* contains another brief, but notable, multiple percussion excerpt.

In measures 311-316 of the third movement, entitled "Parade," Finney writes the following passage:

![Figure 140](image.png)

The score does not contain the word "tom-toms" in this phrase, leaving open the possibility that Finney intended four bongos to be used. Additionally, composers usually notate indefinite-pitched instruments that have a relative high or low pitch (such as temple blocks or tom-toms) according to their pitch. Bongos are generally considered to represent the soprano voice in the membranophone family, so it is doubtful that he would notate the tom-toms above the bongos, or that he would intend the tom-toms to have a higher pitch than the bongos. Regardless of how the bongo and tom-tom pitches are related or what instruments intended, the performer must still execute the given rhythms at a very quick tempo.

The quick tempo is again the cause of the problem. At 144 beats per minute, the passage would be very difficult to play on a single drum; when distributed among the four drums, it becomes almost impossible. As in *Skating on the Sheyenne*, the first step is to ascertain the most logical setup for the instruments. If the performer "stacks" the instruments

---

in the following configuration, the passage should be able to be played without the need for intricate double-sticking:

\[
\begin{array}{c}
\text{(drum #4)} \\
\text{(drum #3)} \\
\text{(drum #1)} \\
\text{(drum #2)}
\end{array}
\]

FIGURE 141

The performer can now begin the tedious process of slowly building up to the performance tempo.

One final comment about this excerpt concerns the roll in the last measure. At the given tempo, the performer may find that there is very little difference in the speed of the septuplets and the following roll (assuming again that it will be single-stroked). With this in mind, the performer may consider using a multiple-bounce roll to better clarify the composer's intentions.

* * * * * * * *

KAREL HUSA: “Tragedy of Destruction” from Apotheosis of this Earth

In the second movement of Husa's Apotheosis of this Earth, one performer is responsible for playing three tom-toms, sizzle cymbal, and glockenspiel. The focus of this discussion will be on the tom-toms.
Since the opening tom-tom motive is used so frequently throughout the movement, the performer may consider the option of arranging the drums in a way which makes this particular motive easier to perform. For example, if the tom-toms were arranged #2-#3-#1 from left to right,

![Diagram of drum arrangement](image)

**FIGURE 142**

measures 5-10 could be played more comfortably than if a conventional graduated setup were used:

![Musical notation](image)

**FIGURE 143**

When a performer arranges the tom-toms in an unconventional manner for a specific passage, he or she runs the risk of complicating other passages which may have been easier with the drums arranged in the conventional graduated fashion. This is not the case with the second movement of *Apotheosis*. With practice the performer will eventually become comfortable using the above setup with passages such as measures 89-99:
and measures 106-114:
Measures 143-159 make up the last difficult passage for the tom-toms:

As was seen in the corresponding passage of the timpani part, the written patterns are to be played freely, but also include specific counts at which the improvisation is to be stopped. In situations like these, the performer must carefully watch the conductor to ensure that the improvisatory figures end exactly in time.

* * * * * * *

**KAREL HUSA: Concerto for Wind Ensemble**

The tom-tom part in the first movement of Husa’s *Concerto for Wind Ensemble* is reminiscent of the corresponding timpani part, discussed earlier in this document. The phrase
that starts in the second measure of rehearsal letter B contains some of the same figures which troubled the timpanist:

FIGURE 147

Like the timpanist, the tom-tom player must articulate three notes in the lowest drum while maintaining a tremolo on the highest drum:

FIGURE 148

The tom-tom player is also given the six groups of arpeggiated figures as seen in the timpani part:
FIGURE 149

The advantage that the tom-tom player has over the timpanist is that the tom-toms can be arranged in a tighter setup than the timpani. The following configuration allows the arpeggiated figures in the above example to be played smoothly:

FIGURE 150

Though the tom-tom player will not be required to reach as great of a distance to play this figure as the timpanist, it will nevertheless present a sizable challenge.

The remaining tom-tom excerpts that merit discussion are found in the third movement and consist of three brief flourishes around the drums, each of which is separated by a number of measures of rest. The stickings included in these excerpts are designed with the aforementioned setup of tom-toms in mind. The first passage is encountered in the seventh measure of rehearsal letter K and may be the most difficult of the three because of the three
consecutive right hand double-strokes:

FIGURE 151

After resting for several measures, the performer must enter aggressively with the following passage:

FIGURE 152

The beginning of this excerpt, as well as the one before, is marked with the instructions "freely," though the performer will have little time to be expressive with the figure because of the quick tempo.

The final figure may have the most intimidating appearance of the three phrases, though it may be the least difficult:
Once the performer has developed a comfortable sticking, he or she may then concentrate on executing the nine-note figure smoothly. Without trying to decipher the mathematical distribution of the nine-note rhythm over the measure, the performer will find it easier to focus on playing the figure slightly faster than two beats of sixteenth notes. As this becomes more comfortable, the performer will then begin to naturally play all nine notes with an even spacing.

---

**KAREL HUSA: “Interlude” from Music for Prague 1968**

When *Interlude* of Husa’s *Music for Prague 1968* was examined in the previous section the focus was on the snare drum. At this point the attention is turned to the three accompanying multiple percussion parts. Each of the three parts has the same basic instrumentation: antique cymbal, triangle, suspended cymbal, and tam-tam. The only difference between the parts is in the sizes of these instruments. Husa has assigned the small
instruments to player 1, the medium instruments to player 2, and the large instruments to player 3.

As with Interlude's snare drum part, the multiple percussion parts are filled with delicate dynamic expressions. The rhythms are extremely intricate, and are serialized and organized in a palindromic structure which progresses and reverses itself throughout the movement. In order to ensure rhythmic accuracy, the three multiple percussionists must depend on each other for cues, as well as the snare drummer and the vibraphonist. This is certainly the reason that Husa chose to notate the Interlude percussion parts in score form:

---

Aside from the difficulties in counting these rhythms and playing the dynamic
markings properly, each multiple percussionist must be concerned about using the different

implements designated by the score. All three players are equipped with triangle beaters. Additionally, player 1 uses tam-tam mallets, player two uses soft cymbal mallets, and player 3 uses medium vibraphone mallets. Though not clearly stated in the score, it can be assumed that the antique cymbals and triangles are to be played with the triangle beaters, and that the assorted mallets are for the cymbals and tam-tams. On occasion, the players are asked to perform "glissandi" on the cymbals or tam-tams with the triangle beater.

In the above example, player 2 must perform a tremolo on suspended cymbal as well as other rhythms on the antique cymbal. This will require the percussionists to simultaneously hold their triangle beaters and their respective mallets. A possible solution would be to hold the mallets in a normal matched grip while carrying the triangle beater between the fingers as in a Musser four-mallet grip.

* * * * * * * * *

W. FRANCIS McBETH: To Be Fed By Ravens

W. Francis McBeth studied composition with Clifton Williams, Kent Kennan, Howard Hanson, and Bernard Rogers. He is currently Composer in Residence and Chair of the Theory/Composition Department at Ouachita University in Arkadelphia, Arkansas.37

In McBeth's composition To Be Fed By Ravens, the score calls for four high-pitched tunable tom-toms. The rhythms in the passage at rehearsal letter J are not exceptionally difficult, nor is the tempo extremely fast. The most pressing challenge of the passage is to accurately play the accents:

---

For this passage, it is suggested that the drums be stacked in the following setup:

**FIGURE 155**

**FIGURE 156**
This arrangement of drums is best overall for the playing of the phrase. On occasion, as in the following example, it will be necessary to use double-strokes to help the figure flow around the drums:

![Figure 157](image)

FIGURE 157

With this sticking in mind, the accent is placed on the second note of the double-stroke. The performer must use the fingers to help the accent speak at the desired dynamic level.

The accents in the final two measures of the phrase are particularly troubling:

![Figure 158](image)

FIGURE 158

The performer may want to first practice the passage on a single drum, using a simple alternation of hands for sticking and with a metronome. This will help solidify the performer’s mental understanding of the phrase. The next step, while still using a single drum, would be to practice the stickings that will eventually be used when moving around all of the drums. Finally, when the previous steps feel secure, the performer will be able to practice the passage as written with good success.

* * * * * * *
RON NELSON: "Homage to Perotin" from Medieval Suite

At first glance, this multiple percussion excerpt from Homage to Perotin of Ron Nelson's Medieval Suite does not appear to be particularly difficult:

The rhythm is relatively fundamental and the instrumentation is small, involving only a high bongo, tom-tom, and tenor drum. But it is the rapid tempo of the movement, dotted quarter = ca. 152, which makes the figures troublesome.

In many cases, the first step to mastering a difficult figure is to examine the possible stickings. The easiest method of sticking this passage would be to play the sixteenth notes entirely as double-strokes, though this may not be the best approach. Unless the performer possesses a flawless control of wrist and finger technique, the rhythmic clarity of a figure such as this is often lost when using double-strokes. Single-stroking the entire passage would probably produce the most clarity, though it may be more difficult. Another option is to combine single-stroking with an occasional double-stroke so as to help the figure lay more comfortably around the drums.

Decisions about sticking are usually directly related to the placement of the drums. Like in Apotheosis, a less conventional placement of the drums may prove to be the best choice for this particular passage. If the drums are placed in the following manner, a skilled performer should be able to execute the passage using a single-stroke sticking:
By stacking the bongo above the other two drums, the performer is able to maneuver the passage without having to cross-stick or use double-strokes. Regardless of the sticking and drum placement chosen, the performer must be able to play this figure three consecutive times as the work comes to a close:

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\[ \text{FIGURE 160} \]
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**VINCENT PERSICHETTI: Symphony for Band**

The Persichetti Symphony for Band is included in this excerpt list not because of its difficult passages for the multiple percussionist, but because of its significance in the wind-band repertoire. It stands as one of the best and earliest examples in the wind-band repertoire of multiple percussion writing. It is by no means an easy piece for the multiple percussionist, but it does lack the extremely technical figures that other works in this list possess.
The three multiple percussion parts in Persichetti's *Symphony for Band* are basically equal in difficulty. For the purpose of this study, we will examine only the 2nd Percussion part, which consists of three snare drums (tenor, alto, and soprano), one tom-tom, a suspended cymbal, a tambourine (on a felt covered table), and a triangle. As one might expect of Persichetti, the part is well marked with instructions such as mallet textures and stick placements.

The opening twenty measures of the first movement involve only the three snare drums and comprise the most difficult passage of the 2nd Percussion part:

![FIGURE 162](image)

Since the rhythms in the opening passage so frequently run up and down the three snare drums, the performer might consider stacking the soprano snare above the other two.
This arrangement of the snare drums would allow measures 18-20 to be played with ease:

FIGURE 164

The performer should be able to play most other figures in the piece comfortably while using this setup.

The tom-tom and the suspended cymbal are the only two other instruments included in this part which must be directly incorporated into the three snare drum setup. In measures 85-88 the tom-tom and the soprano snare are to be played simultaneously:

FIGURE 165
Later in the movement, the percussionist must perform a suspended cymbal roll directly following a short figure on the three snare drums, with only one beat of rest to prepare:

![Music notation](image)

**FIGURE 166**

The setup shown below would allow for all of the necessary instruments to be easily reached and played:

![Instrument setup](image)

**FIGURE 167**

Though it is not crucial that the tambourine and triangle be incorporated into the above setup, most percussionists will choose to do so in an effort to minimize the amount of movement between instruments.
H. OWEN REED: For the Unfortunate

In H. Owen Reed's *For the Unfortunate*, Player 3 is given a multiple percussion instrumentation which includes three tom-toms, parade drum, and bass drum. The part is well written and includes many challenging rhythms and expressions. Unfortunately, it is made more difficult by the manner in which Reed chose to notate the part. Examine the following excerpt which starts at rehearsal letter Q:

![Figure 168](image-url)

It is unknown why Reed chose to split up the three tom-toms by placing the parade drum in the second space. Even though the pitch of the parade drum may be lower than some (or all) of the tom-toms, the use of a snare will hide any pitch relationship to the tom-toms. It therefore seems more logical to notate the parade drum either above or below the three tom-toms in an effort to keep like instruments together. If the performer cannot become comfortable with the part as it is notated, it could be re-notated in a more logical way, as many percussionists have done with Stravinsky's *L'Histoire du Soldat*. 
After studying the part, it is reasonable to let the arrangement of the drums be dictated by the way the tom-tom rhythms frequently run up and down the three drums.

FIGURE 169

If the instruments were placed in the following configuration, the tom-tom runs could be executed smoothly while still providing the performer easy access to the field drum and bass drum:

FIGURE 170

With this setup, the sticking of most figures can be alternated.
Other Notable Multiple Percussion Excerpts

DAVID AMRAM: *King Lear Variations* (snare drum, tom-toms, bongos, etc.)

KAREL HUSA: *Concerto for Percussion and Wind Ensemble* (tom-toms)

ANTHONY IANNACCONE: *After a Gentle Rain* (bongos, snare drum, tom-toms)

ROBERT LINN: *Propagula* (bongos, tom-toms)

ZDENEK LUKAS: *Musica Boema* (tom-toms)

VINCENT PERSICHERTI: *Masquerade* (Percussion I, II, and III)
CHAPTER V
AUXILIARY PERCUSSION EXCERPTS

BASS DRUM

LORIS CHOBANIAN: *The Id*

The third movement of Loris Chobanian’s *The Id* contains one of the more attractive passages for bass drum within the wind-band repertoire. Doubled by the low woodwinds and string bass, this passage will need to be performed with the utmost precision and clarity:

![Musical notation]

FIGURE 171
With the brisk tempo of the third movement (quarter note = c. 144), the bass drummer must count, subdivide, and listen carefully to the other instruments involved. The slightest discrepancy in ensemble cohesiveness will disturb the effect of the rhythmic unisons.

In this instance, the performer should not be reluctant to artificially muffle the bass drum by placing a towel over a portion of the head in an effort to aid with the clarity of the rhythms. If the bass drum is suspended on a tilting stand, it will be advantageous for the performer to tilt the drum so that the heads are parallel to the floor. This will allow the performer more options in the placement of the towel, as well as making it easier to execute the rhythms in the passage. A proper choice of mallets will be important as well. The best results will come from using mallets that are hard enough to articulate the rhythms but are still able to produce an acceptable tone from the drum.

**********

W. FRANCIS McBETH: *Divergents*

The bass drum part at the beginning of the fourth movement of *Divergents* plays a significant role in the excitement of the piece:

![Figure 172](image-url)
It is a special treat for a percussionist to play a bass drum part which contains such wonderful expressions. The performer must be sure to maximize the effects of the many crescendos, especially when playing an instrument such as bass drum in which the dynamics are so great. As in *The Id*, the lack of clarity could become a problem with this passage. A towel for muffling the bass drum and an articulate mallet choice are again the recommendations. To ensure that the tempo continues to “drive” forward, the bass drummer should also listen to the ostinato of the xylophone:

![Fig. 173](image)

**FIGURE 173**

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**VERNE REYNOLDS: Scenes Revisited**

In addition to composition, Verne Reynolds has been successful as a performer, holding positions in the horn sections of the Cincinnati Symphony Orchestra and the Rochester Philharmonic.\(^{38}\) In his work for band, *Scenes Revisited*, the bass drum is given the following figure for nearly all of the final fifty-four measures:

\(^{38}\)Ibid., p. 624.
This motive also appears in the tenor drum and snare drum voices, so the bass drummer should strive to match their articulations. As in the above examples, the performer should experiment with external muffling to help clarify the rhythms.

Because the figures constantly alternate between the roll and the sextuplet, the bass drummer should also experiment with the beating area on the head. A common practice in timpani performance is to spread the mallets approximately six inches apart for rolls in order to produce more resonance from the head. For a more articulate tone, the timpanist tries to strike the head exactly in the same place for each note. This approach can be used by the bass drummer as well, and will prove to be very successful in this passage. To provide even more contrast between the two figures, the bass drummer may try playing the sextuplets near the center of the head and the rolls closer to the edge.

JOSEPH SCHWANTNER: and the mountains rising nowhere

In Chapter I of this document (TIMPANI), an excerpt from and the mountains rising nowhere was discussed because of the intricate rhythms and advanced meter changes it possessed. In the Percussion 2 part it is discovered that Schwantner has scored the same passage in unison for the bass drum:
Unlike the timpanist, the bass drummer is not given numerous double-stops, but the rhythms and meter changes cause the same problems. The bass drummer will need to do everything within his or her ability to ensure complete rhythmic clarity.

In terms of sticking, I suggest that the performer play all of the accented notes with the right (or strong) hand, and stick all other figures in a way that allows the next accent to fall on the right hand:

FIGURE 175

FIGURE 176
This will help to produce even accents throughout the passage, as well as allow the performer's left hand to occasionally muffle the drum if necessary.

* * * * * * * * * * * * * * *

**CYMBALS**

One of the surprising conclusions that was formed over the course of researching this document is that the standard wind-band repertoire seriously lacks the quality crash cymbal excerpts such as those found in the orchestral repertoire. There are no crash cymbal passages in the wind-band repertoire which contain extremely fast rhythms, such as the famous excerpt from Mussorgsky's *Night on Bald Mountain*. No pieces were found to contain the exposed, syncopated rhythms of Tchaikovsky's *Romeo and Juliet* or the delicate playing called for in Rachmaninoff's *Piano Concerto No. 2*. The wind-band composers of the twentieth century have not emphasized composing for the crash cymbals to the extent that is seen in the orchestral repertoire.

During the course of researching this project, only two of the approximately 250 wind-band pieces examined for this project were found to contain cymbal parts of the same level as the other excerpts discussed in this document. Unfortunately, neither piece were within the limitations of search stated in this document's introduction. The first, Davide Delle Cese's *Inglesina*, contains a delightful passage for crash cymbals which challenges the performer's ability to play precise rhythms at a very soft dynamic level. However it was composed in 1897. The other, Michael Daugherty's *Snap!*, uses four cymbal players, who are distributed
around the back of the ensemble and play some impressive syncopated figures. *Snap*! is an excellent work, but has not presently been accepted as a standard in the wind-band repertoire.

The only piece containing a notable cymbal excerpt that met the aforementioned criteria was Charles Ives' "*Country Band*" March. While this is a well written cymbal part which includes advanced rhythms, unexpected meter changes, and expressive dynamic markings, it was not on the same level of difficulty as the other excerpts in this list.

* * * * * * * * * *

**TAMBOURINE**

**LEONARD BERNSTEIN: *Slava!***

The tambourine part to Bernstein's *Slava!* merits discussion. The rhythms are not exceptionally intricate, and are repeated over a number of measures without changing. The problem arises in being able to play both the sixteenth notes and the rolls at the given tempo, without having to switch between two different tambourine techniques.39

![FIGURE 177](image)

39For detailed explanations of the many tambourine techniques consult *Teaching Percussion* by Gary Cook.
The performer may wish to play the passage by holding the tambourine in one hand while tapping out the rhythms with the fingers of the opposite hand. This would allow the performer to use the thumb roll technique on all eighth note rolls, providing a crisp roll with an articulate release. However, *Slava!* is often performed at such a fast tempo that the percussionist may not be able to execute all of the sixteenth notes quickly enough. Often when a tambourine part requires the playing of fast rhythms, such as sixteenth notes, the percussionist has the option of using the fist and knee technique, where the tambourine alternates between striking the performer’s knee and the performer’s fist. The disadvantage with this technique is that the tambourine is not in a proper position for the performer to play either a thumb roll or a shake roll. If the percussionist is familiar with Brazilian pandero technique, it could be used in this situation, though it is difficult to master and is not widely used at present.40

The best option for this particular passage may be for the percussionist to rest the tambourine on the knee, holding it in position by the wrists, and playing the rhythms with the fingers. This would allow the sixteenth notes to be played as fast as is needed. The rolls would also be played with the fingers, but at a faster stroke than the sixteenth notes. As an absolute last resort, the performer may consider mounting the tambourine on a suspended cymbal stand and playing the passage with snare drum sticks. However, this method typically produces a less than desirable tone.

40 Interview with Michael Bump. The Ohio State University. Columbus. Ohio, 6 February 1995.
ANTHONY IANNACCONE: “Sparkling Air Bursts with Dancing Sunlight” from *After a Gentle Rain*

Anthony Iannaccone studied composition with Vittorio Giannini and Aaron Copland. His composition for band *After a Gentle Rain* was dedicated to Dr. Max Plank and the Eastern Michigan University Symphonic Band. The tambourine part in the second movement is very difficult because of the many rolls which are integrated with various rhythms. Interestingly, the part is marked with numerous instructions as to which tambourine techniques the performer is to use for specific figures:

![Instructions for tambourine techniques](image)

**FIGURE 178**

Instructions such as this are rare. The performer usually decides which tambourine technique is most appropriate for a specific passage, a decision which may, to a certain extent, be based on the performer’s strengths or weaknesses when playing the tambourine. These instructions are not unwelcome, but may not necessarily have to be followed to the letter for

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42 From the score of *After a Gentle Rain*. 
the passage to be performed well. Note that Iannaccone’s instructions in measure 162 are to play the eighth notes with the knee. But only a few measures later, in measure 166, the performer is told to use the knuckles. The most likely reason to change the technique at this point in the phrase is to effect a change in timbre, since there are no dynamic, rhythmic, or tempo changes.

* * * * * * * *

ALFRED REED: *Armenian Dances (Part I)*

*Armenian Dances (Part I)* was composed in 1972⁴³ and gives the percussionist an excellent opportunity to develop the thumb roll technique. Throughout the composition, most rolls written for the tambourine are soft enough and short enough to require a thumb roll. Consider the following passage:

\[(\text{Allegretto non troppo})\]

\[
\begin{align*}
\text{P sempre} & \\
\text{87} & \\
\end{align*}
\]

\[
\begin{align*}
\text{FIGURE 179} & \\
\text{The performer might wish to play the two quarter notes in measures 84 and 86 with the shake roll technique. However, with the dynamic level currently at piano, it may be difficult to play the rolls soft enough. The thumb roll needs to be used in this situation. Since}
\end{align*}
\]

⁴³From the score of *Armenian Dances (Part I).*
the many eighth note rolls will have to be played with a thumb roll as well, playing the two quarter note rolls with a thumb roll will give the phrase a more consistent sound.

From measures 137-168, the releases of all eighth note rolls are marked with a staccato:

FIGURE 180

Since all of the rolls in the first excerpt were marked without a staccato, the performer may wish to differentiate between the two articulations. As the thumb roll comes to a close, the tambourine player can articulate the release of the roll by quickly pivoting on the thumb and tapping the tambourine head with either the index or middle finger. The performer should be careful not to accent the release, unless that is the intention. With practice, this technique can become a subtle way of adding more color to the performance.

* * *
FLORENT SCHMITT: Dionysiaques

Florent Schmitt lived from 1870-1958. Of his works for band, Dionysiaques is the only one which is still performed today. The unique problem that this piece poses for the percussionist is being able to play the many grace notes which appear in the tambourine part.

Examine the passage beginning at rehearsal number 12:

FIGURE 181

There are two ways to approach the above excerpt. First the performer may try to play the passage by holding the tambourine in one hand, and playing the rhythms with the fingers of the opposite hand (as was discussed with Slava). This would be the most logical technique if the above passage did not include ornamentation. With all the grace notes, however, the passage becomes much more difficult to play with this technique. The performer would have play the grace notes with the fingers (probably with the index, middle, and ring fingers), followed by a louder stroke from the base of the hand. For softer dynamic levels the performer may choose to use only two fingers—one for the grace note, followed by a louder stroke for the primary.

---

A different approach, in which the performer anchors the tambourine on the knee with the wrists and plays both the grace and primary notes with the finger tips (also discussed with *Slava*), is probably the best choice for this particular passage. With this technique the performer has more control over the dynamic levels of both grace and primary notes.

The passage beginning at rehearsal number 34 is not as easily deciphered. Here Schmitt integrates grace notes and tremolos into the passage:

![FIGURE 182](image)

The grace notes can be played with the fingers as the tambourine rests on the knee. However, this technique will produce a less desirable quality of sound for the tremolo. If the performer wants to play the tremolos with the shake roll technique, which produces a better quality tremolo, then he or she will be forced to use the one-handed technique for playing both grace and primary notes.

There is little choice of techniques to use when sixteenth notes are incorporated with the tremolos and grace notes, as in the passage beginning two measures before rehearsal number 37:
Resting the tambourine on the knee and playing the passage with the fingers is the preferred method. Even though the quality of sound in the tremolo may suffer slightly, the rhythmic clarity will be more acceptable throughout the phrase if this technique is used. The Brazilian pandero technique is again an option, though it may be difficult to play the grace notes with this technique.

*****

TEMPLE BLOCKS

JOHN BARNES CHANCE: Variations on a Korean Folk Song

John Barnes Chance (1932-72) studied composition with Clifton Williams, Kent Kennan, and Paul Pick, and was at one time the timpanist for the Austin (Texas) Symphony Orchestra.\(^45\) It was in 1966 that he composed the popular work for band Variations on a Korean Folk Song. Within this piece is found possibly the most well known passage ever written for the temple blocks in any genre. Though it does not possess the level of technique

\(^45\)Ibid., p. 137.
seen in some of the other excerpts, it is extremely exposed and is very critical to the success of the rest of the ensemble.

In the first five measures of the Vivace, the temple blocks double the oboe in rhythmic and quasi-melodic unison, which increases the difficulty of the passage:

FIGURE 184

In the second phrase, the xylophone enters with the same motive, but one count earlier than the temple blocks. As the phrase continues, the sixteenth note run which ended the first phrase is now extended, producing more than four measures of continuous contrary motion between the temple blocks and xylophone:
If the temple block part is not played accurately, the effect of the contrary motion, as well as the synchronization of the sixteenth notes, will not be heard.
GEORGE ROCHBERG: *Apocalyptica*

The temple block part to Rochberg's *Apocalyptica* does not require the performer to rapidly move up and down the instrument, as is seen in *Variations on a Korean Folk Song*. In fact, the challenging passage in *Apocalyptica* calls for only two temple blocks. The difficulty in this excerpt lies exclusively in the advanced rhythms that the percussionist encounters:

![Musical notation image]

**FIGURE 186**

The initial approach to practicing this passage is to get comfortable with spacing an ordinary quintuplet evenly over two beats. Once this becomes manageable, the performer should isolate and practice a few of the easier rhythms in the passage, such as the second measure of rehearsal number 56. If the sixteenth notes are found to be confusing, the figures
could first be practiced by substituting eighth notes in place of the sixteenths. Before attempting to play the entire passage through, the performer should isolate and practice all of the figures in the phrase.

**********

TRIANGLE

FLORENT SCHMITT: Dionysiaques

Many of the grace note figures discussed from Dionysiaques' tambourine part are found in the triangle part as well. In fact, the following triangle passage is in unison with the tambourine:

![Musical notation for triangle passage]

**FIGURE 187**

The techniques for playing triangle are very limited—the triangle may be suspended from a clip, which is held in the hand, and played with only one beater; or it may be suspended from a stand, allowing the performer to use two beaters. Of these, most percussionists prefer to hold the triangle whenever possible. If a triangle is suspended from a stand, a second triangle clip is often used, which slightly inhibits the instrument's resonance. Holding the triangle also gives the audience more visual contact with the actions of the performer. Some
percussionists have constructed special triangle stands which suspend the instrument with only one string and can be extended upward so that the triangle is more visible to the audience.

The above excerpt contains so many grace notes and fast sixteenth notes that the performer has little choice but to suspend the triangle from a stand and use two beaters. Even though intricate passages are often performed with only one beater, such as the one found in the third movement of Brahms’s *Symphony No. 4*, the clarity and precision gained when playing the *Dionysiaques* excerpt with two beaters outweighs the resonance that is lost.

**********

RALPH VAUGHAN WILLIAMS: *Toccata Marziale*

The final excerpt for discussion is taken from Ralph Vaughan Williams’ *Toccata Marziale*. The publication of this piece in 1924 coincided with Vaughan Williams’ *Folk Song Suite*, Holst’s *Second Suite in F*, and Jacob’s *William Byrd Suite*, making available four of the band’s greatest scores in a single bountiful year.46

This passage starting at rehearsal number 6 is the first challenge of the phrase:

![Figure 188](image)

FIGURE 188

---

Since the passage is less intricate than the passage from _Dionysiaques_, it can adequately be played with only one beater. The strokes of the roll in the measure before rehearsal number 7 must be played fast enough that they are not confused with the rhythm following on count three. Some percussionists feel it is counterproductive to play extremely fast rolls on the triangle in that it inhibits the resonance of the instrument. However, in this passage it is more important to focus on rhythmic clarity than the sound quality of the brief eighth note roll.

The performer must also be concerned with playing all of the sixteenth notes at the same dynamic level. In the fourth measure of rehearsal number seven the triangle is given the following:

![Figure 189](image)

**FIGURE 189**

Some percussionists would attempt to play the sixteenth note figures in the above excerpt by placing the triangle beater on the inside of the triangle and alternating strokes between two sides of the triangle. Though this is a common practice, it is difficult to produce matching sounds when striking two different sides of the triangle. The tempo of this piece is such that the performer should be able to cleanly articulate the above rhythms by striking the triangle repeatedly in the same place.

* * * * * * *
Other Notable Auxiliary Percussion Excerpts

LESLIE BASSETT: Designs, Images and Textures (bass drum)

PAUL CRESTON: Prelude and Dance (tambourine and triangle)

GUSTAV HOLST: First Suite in E-flat (tambourine)

GUSTAV HOLST: Second Suite in F (anvil)

KAREL HUSA: Apotheosis of this Earth (bass drum)

KAREL HUSA: Concerto for Wind Ensemble (temple blocks)

CHARLES IVES: "Country Band" March (cymbals)

BOB MARGOLIS: Terpsichore (finger cymbals)

ROGER NIXON: Fiesta Del Pacifico (tambourine, castanets)

H. OWEN REED: La Fiesta Mexicana (temple blocks)

VERNE REYNOLDS: Scenes Revisited (claves)

GUNther SCHULLER: Diptych (triangle)
Conclusion

It has been my desire in researching, writing, and presenting this document to bring about a new awareness of the quality and quantity of percussion excerpts found in the standard wind-band repertoire of the twentieth century. While percussion excerpt lists from other mediums are invaluable resources for the percussionist, this document demonstrates that twentieth century wind-band percussion excerpts are in many cases the most substantial, the most challenging, and the most creative excerpts available to today’s percussionist from any standard repertoire.

It is hoped that the percussion excerpt list contained within this document will help to lay the groundwork for additional, more detailed lists. As with any large-scale survey of literature, some works which truly merit discussion and inclusion will undoubtedly be overlooked from time to time. During the course of researching this document, the only works which were consciously passed over were those not available to be examined. In most cases, these pieces were available by rental only, such as Warren Benson’s Symphony for Drums and Wind Orchestra, Olivier Messiaen’s Et Expecto Resurrectionen and Carlos Surinach’s Paeans and Dances of Heathen Iberia. These works, as well as others which have been undeservedly omitted, will hopefully be examined and included in future lists as this topic is continuously researched.

For the time being, it is hoped that this list can be put to use in a variety of ways by conductors, teachers, and performers of wind-band literature. Conductors who are choosing
programs for upcoming wind-band concerts will find it helpful in identifying literature that includes substantial percussion writing. It may be used at both the high school and university levels for the various ensemble and chair placement auditions. It may also be used by percussion teachers as a supplement to the orchestral repertoire frequently incorporated into the private lesson curriculums.

The importance of the percussion excerpts from the twentieth century wind-band repertoire is evident. Perhaps in the future, when additional lists have been developed, studied, and standardized, percussionists who are preparing entrance auditions for universities or conservatories will perform not only a xylophone excerpt from *Porgy and Bess*, but also from Nelhybel’s *Symphonic Movement*, not only a snare drum excerpt from *Lieutenant Kije*, but also from Jacob’s *William Byrd Suite*; not only a tambourine excerpt from *Scheherazade*, but also from Iannaccone’s *After a Gentle Rain*. The percussion world will then begin to reap the full benefits of the wealth of literature available to them.
APPENDIX A
PERCUSSION EXCERPT LIST

Timpani
KAREL HUSA: *Al Fresco*
KAREL HUSA: "Tragedy of Destruction" from *Apotheosis of this Earth*
KAREL HUSA: *Concerto for Wind Ensemble*
BOB MARGOLIS: *Terpsichore*
VACLAV NELHYBEL: *Symphonic Movement*
FLORENT SCHMITT: *Dionysiaques*
JOSEPH SCHWANTNER: *and the mountains rising nowhere*

Keyboard Percussion
VITTORIO GIANNINI: *Praeludium and Allegro* (xylophone)
DAVID GILLINGHAM: *Heroes, Lost and Fallen* (vibraphone, glockenspiel, crotale)
ALAN HOVHANESS: *Symphony No. 4* (marimba, xylophone)
KAREL HUSA: *Al Fresco* (marimba)
KAREL HUSA: *Concerto for Wind Ensemble* (marimba, xylophone, vibraphone)
ERNST KRENEK: *Dream Sequence* (vibraphone, xylophone)
VACLAV NELHYBEL: *Symphonic Movement* (xylophone)
RON NELSON: "Homage to Perotin" from *Medieval Suite* (vibraphone)
RON NELSON: *Morning Alleluias for the Winter Solstice* (marimba)
RON NELSON: *Rocky Point Holiday* (marimba, vibraphone, glockenspiel)
H. OWEN REED: *La Fiesta Mexicana* (chimes)
VERNE REYNOLDS: *Scenes Revisited* (chimes)

Snare Drum
MALCOLM ARNOLD: *Four Scottish Dances*
MALCOLM ARNOLD: *English Dances*
MALCOLM ARNOLD: *Tam o’Shanter Overture*
AARON COPLAND: *An Outdoor Overture*
KAREL HUSA: "Interlude" from *Music for Prague 1968*
CHARLES IVES: "Country Band" March
GORDON JACOB: "The Earle of Oxford’s March" from *William Byrd Suite*
VACLAV NELHYBEL: *Trittico*
H. OWEN REED: *La Fiesta Mexicana*
GEORGE ROCHBERG: *Apocalyptica*
DMITRI SHOSTAKOVICH: *Folk Dances*
DMITRI SHOSTAKOVICH: *Galop*
RALPH VAUGHAN WILLIAMS: "March" from Folk Song Suite
CLIFTON WILLIAMS: The Sinfonians

**Multiple Percussion**
DAVID GILLINGHAM: Heroes. Lost and Fallen
ROSS LEE FINNEY: "Crack the Whip" from Skating on the Sheyenne
ROSS LEE FINNEY: "Parade" from Summer in Valley City
KAREL HUSA: "Tragedy of Destruction" from Apotheosis of this Earth
KAREL HUSA: Concerto for Wind Ensemble
KAREL HUSA: "Interlude" from Music for Prague 1968
W. FRANCIS McBETH: To Be Fed By Ravens
RON NELSON: "Homage to Perotin" from Medieval Suite
VINCENT PERSICHETTI: Symphony for Band
H. OWEN REED: For the Unfortunate

**Auxiliary Percussion**
LEONARD BERNSTEIN: Slava! (tambourine)
JOHN BARNES CHANCE: Variations on a Korean Folk Song (temple blocks)
LORIS CHOBANIAN: The Id (bass drum)
ANTHONY IANNACCONE: After a Gentle Rain (tambourine)
W. FRANCIS McBETH: Divergents (bass drum)
ALFRED REED: Armenian Dances (Part I) (tambourine)
VERNE REYNOLDS: Scenes Revisited (bass drum)
GEORGE ROCHBERG: Apocalyptica (temple blocks)
FLORENT SCHMITT: Dionysiaques (tambourine, triangle)
JOSEPH SCHWANTNER: and the mountains rising nowhere (bass drum)
RALPH VAUGHAN WILLIAMS: Toccata Marziale (triangle)
### APPENDIX B

**WIND-BAND REPERTOIRE LIST**

<table>
<thead>
<tr>
<th>Composers</th>
<th>Titles</th>
</tr>
</thead>
</table>
| **AMRAM**: | King Lear Variations  
|           | Rondo alla Turca |
| **ARNOLD**: | English Dances  
|           | Four Scottish Dances  
|           | Tam o’Shanter Overture |
| **BADINGS**: | Symphony in C for Wind Orchestra  
|           | Transitions |
| **BARBER**: | Commando March |
| **BASSETT**: | Designs, Images and Textures  
|           | Concerto Grosso for Brass Quintet with  
|           | Wind and Percussion Ensemble  
|           | Sound, Shapes and Symbols |
| **BEETHOVEN**: | Five Short Pieces for Wind Ensemble  
|           | Symphonic Songs for Band |
| **BENNETT**: | Morning Music  
|           | Suite of Old American Dances  
|           | Symphonic Songs for Band |
| **BENSON**: | Dawn’s Early Light  
|           | The Leaves Are Falling  
|           | The Mask of Night  
|           | The Passing Bell  
|           | Polyphonies for Percussion  
|           | The Solitary Dancer  
|           | Symphony for Drums and Wind Orchestra  
|           | Wings |
| **BERGSMAN**: | March with Trumpets |
| **BERLIOZ**: | Funeral and Triumphant Symphony |
| **BERNSTEIN**: | Slava!  
|           | Symphonic Dance Music from West Side Story |
| **BIELAWSKI**: | Spectrum |
| **BILIK**: | American Civil War Fantasy |
| **BOURJEOIS**: | Serenade for Wind Band |
| **BROEGE**: | Sinfonia 5 |
| **BRUCKNER**: | Mass No. 2 in E Minor |
| **BUKVICH**: | Voo Doo  
|           | Symphony No. 1 for Winds and Percussion |
| **CAMPHOUSE**: | Tribute |
| **CATEL**: | Overture in C  
|           | Overture in F  
|           | Symphony Militaire |
| **CHANCE**: | Blue Lake Overture  
|           | Elegy  
|           | Incantation and Dance  
|           | Symphony No. 2 for Winds and Percussion  
|           | Variations on a Korean Folk Song |
| **CHAVEZ**: | Chapulmec |
| **CHOBANIAN**: | Armenian Dances  
|           | The Id |
| **COPLAND**: | An Outdoor Overture  
|           | El Salon Mexico  
|           | Emblems  
|           | Variations on a Shaker Melody |
| **COWELL**: | Hymn and Fuguing Tune No. 1 |
| **CREATORE**: | March Electric |
| **CRESTON**: | Celebration Overture, Op. 61 |
| **DAHL**: | Concerto for Alto Saxophone  
|           | Sinfonietta |
| **DEL BORGO**: | Do Not Go Gentle Into That Good Night |
| **DELL-OJOIO**: | Fantasies on a Theme by Haydn  
|           | Satric Dances  
|           | Scenes from the Louvre  
|           | Variants on a Medieval Tune |
| **DELOSE**: | Symphony No. 1: Introduction and Allegro  
|           | Symphony No. 1: The Lord of the Rings  
|           | Two Marches for the Sultan  
|           | Abdul Medjid |
| **DOWNING**: | Symphony for Winds and Percussion |
| **ERB**: | The Purple Roofed Ethical Suicide Parlor  
|           | Stargazing |
| **FILLMORE**: | Marches |
| **FINNEY**: | Summer in Valley City  
|           | Skating on the Sheyenne |
| **GERSHWIN**: |管理中心 |
|           | Symphony No. 3  
|           | Variations and Fugue |
| **GILLINGHAM**: | Heroes, Lost and Fallen |
| **GILLIS**: | Tulsa |
| **GOSSEC**: | Military Symphony |
| **GOUDET**: | American Salute  
|           | Ballad for Band  
|           | Fourth of July  
|           | Jericho Rhapsody  
|           | Prisms  
|           | Symphony for Band |
| **GRAINGER**: | Australian Up-Country Tune  
|           | Blythe Bells  
|           | Colonial Song  
|           | Country Gardens  
|           | Handel in the Strand  
|           | Hill Song No. 2  
|           | Irish Tune from County Derry  
|           | Lincolnshire Posy  
|           | Children’s March Over the Hills and Far Away  
|           | Shepherd’s Hey  
|           | Spoon River |
| **GRIEG**: | Funeral March in Memory of Richard Nordraak  
|           | Choral and Alleluia  
|           | Diet Natalis  
|           | Laude |
| **HANSEN**: | Valdres marv |
| **HARTLEY**: | Concerto for 23 Winds |
Sinfonie No. 4

HINDEMITH: Konzertmusik Op. 41
Konzertmusik Op. 49
Symphony in Bb for Concert Band

HODKINSON: Stone Images

HOLST: First Suite in Eb
Hammersmith
Moorside Suite
Second Suite in F

HONDIKNESS: Suite for Band
Symphony No. 4

HUSA: Al Fresco
A Poxion of this Earth
Concerto for Alto Saxophone Concert Band
Concerto for Wind Ensemble
Concerto for Percussion
Music for Prague 1968

IANNACCHONE: After a Gentle Rain

IVES: Country Band March
Second Symphony: Finale
Variations on America

JACOB: An Original Suite
Music for a Festival
William Byrd Suite

JADIN: Symphonie in F

JENKINS: American Overture for Band

JOPLIN: Combination March

KING, KARL: "Marches"

KRENEK: Dream Sequence, Op. 224

KURKA: Suite from the Good Soldier Schweet

LUKAS: Musica Boema

LINN: Propagula

LOPATNIKOFF: Concerto for Wind Orchestra

LOPE: Gallito

LO PRESTI: Elegy for a Young American

MAKRIS: Aegean Festival Overture

MARGOLIS: Color
Terspolshere

McBETH: Chant and Jubilo
Diversents
Kaddish
Masque
To Be Fed By Ravens

MENDELSSOHN: Overture fur Harmoniemusik

MENNIN: Canzona

MESSIAEN: Couleurs de la Cite Celeste
El Espero Resurrectionen
Osseaux Exotiques
Piano Concerto

MILHAUD: La Creation du Monde
Suite Francaise

NELHYBEL: Symphonic Movement
Trattico

NELSON: Medieval Suite
Morning Alleluias for the Winter Solstice
Rocky Point Holiday
Savannah River Holiday

NIXON: Fiesta Del Pacifico
Pacific Celebration Suite
Reflections

ORFF: Carmina Burana

PAULSON: Epiconia

PENDERECKI: Pittsburgh Overture

PENNINGTON: Apollo

PERSICHETTI: Divertimento for Band, Op. 42
Masquerade for Band, Op. 102
Pageant, Op. 59

PSalm for Band, Op. 53
So Pure the Star
Serenade No. 11 for Band, Op. 85
Symphony No. 6 for Band, Op. 69
Turn Not Thy Face

PISTON: Tarnbridge Fair

POULENC: Suite Francaise

PROKOFIEV: Olympic Festival March
March Op. 99

REED, ALFRED: Armenian Dances, Part I and II
Russian Christmas Music

REED, OWEN: The Awakening of the Ents
For the Unfortunate
La Fiesta Mexicana

REYNOLDS, VERNE: Scenes
Scenes Revisited

RHODES, PHILLIP: Three Pieces for Band

RIEGGER: Dance Rhythms for Band

RIMSKY-KORSAKOV: Procesion of the Nobles

ROCHBERG: Apocaliptica

RODRIGO: Adagio

ROGERS, BERNARD: Three Japanese Dances

SCHMITT: Divomystiques

SCHOENBERG: Theme and Variations, Op. 43a

SCHULLER: Duptych
Meditation
Study in Textures
Symphony for Brass and Percussion

SCHUMAN: George Washington Bridge
New England Triptych

SCHWANTNER: and the mountains rising nowhere
From a Dark Millennium
Spavors

SHOSTAKOVICH: Festive Overture
Folk Dances
Galop

SOUSA: "Marches"

SMETANA: Three Revolutionary Marches

STAMP: Gavorkna Fanfare

STRAVINSKY: Circus Polka
Concerto for Piano and Winds
Symphonies of Wind Instruments

SURINACH: Paeans and Dances of Heathen Iberia
Ritmo Jondo

SWEELINCK: Varikations on Mein Junge Leben Hat ein End

TOCH: Spiel fur Blasorchester

TSCHESNOKOFF: Salvation is Created and Awake

TULL: The Final Covenant
Reflections on Paris
Sketches on a Tudor Psalm

TURINA: La Procession del Rocio

VAUGHAN-WILLIAMS: English Folk Song Suite
Sea Songs
Toccata Marciaule

WAGNER: Elsa's Procession to the Cathedral
Traversensfome

WALTON, WILLIAM: Crown Imperial
Orb and Sceptre

WEILL: Little Threepenny Music

WEINBERGER: Polka and Fugue
from Schwanda the Bagpiper

WHITE, DONALD: Miniature Set for Band

WILLIAMS, CLIFTON: Fanfare and Allegro
The Sinfonians
Symphonic Dance No. 3
Symphonic Suite

ZDECHLIK: Chorale and Shaker Dance
Dear Sir or Madam:

My name is Tim Sivils and I am a DMA candidate in percussion at The Ohio State University. I am presently gathering information to be used in my DMA research document. The primary goal of my research is to produce a standard “percussion excerpt list” for Concert Band/Wind Ensemble literature (comparable to lists one would find in the orchestral repertoire). It is my belief that such a list would be very beneficial to both percussionists and conductors from a performance, pedagogical, and educational standpoint. In addition to compiling the list, I will also analyze each excerpt regarding its contribution to the composition and the performance problems that may exist.

The criteria for the list is as follows:

A. Only compositions originally written for the “typical” concert band/wind ensemble will be considered. I will not be using orchestral transcriptions or smaller chamber works.

B. Only “upper level” compositions will be considered, i.e., pieces written for advanced high school bands, college bands, or professional bands. I will not be including beginning or middle school band literature.

I would very much appreciate your input in completing this project. On the attached sheet, please be so kind as to list any compositions for concert band/wind ensemble which contain percussion excerpts that you feel may be included in this list. Consider an excerpt not only on the basis of its difficulty, but also on the basis of its musicality, its contribution to the piece, its degree of exposure, or any “out of the ordinary” challenges that it may present. Please include the title of the piece, composer’s name, and the instrument(s) involved in the excerpt. I would also welcome any comments you may have on specific excerpts regarding performance problems, contributions to the composition, or reasons why you feel they should be included in this list.

Upon completion, please use the self-addressed, stamped envelope and return to me as soon as you are able. Thank you for your time. Your cooperation is greatly appreciated.

Sincerely,

Tim Sivils
BIBLIOGRAPHY


Bump, Michael. The Ohio State University School of Music, Columbus, Ohio. Interview, 6 February 1995.


GLOSSARY

**Brazilian pandero technique:** tambourine technique borrowed from the technique of playing the Brazilian pandero drum. The tambourine is held in one hand with the opposite hand close to the head of the tambourine. By using a coordinated wrist rotation in both hands, the performer is able to play a series of rapid notes, alternating between striking the tambourine with the knuckles (or finger tips) and the base of the hand.

cross-sticking: term used to describe the technique of crossing one hand and mallet over the other in order to maintain alternate sticking during fast rhythmic passages between drums [or keyboard percussion bars].

crushed grace notes: referring to the performance of a ruff and would include of any number of grace notes (except one grace note, which is considered a flam). Percussionists speak of “crushing” grace notes when the ruff is unintentionally performed in a closed style, i.e., using a multiple-bounce rather than a double-stroke. As a result, the individual grace notes are distorted, giving the figure no clarity.

double-stroke: term used to describe the manner in which a percussion instrument is stroked two uninterrupted times with the same hand. The term double-stick is also commonly used in the same way.

**membranophone:** percussion instrument which produces sound through the vibration of a membrane, usually an animal skin or plastic head, stretched over a shell or bowl.

**multiple mallets:** referring to the simultaneous use of more than two mallets by one player in keyboard percussion performance. Most common in multiple-mallet performance is the use of four mallets, though the performer may be required to use as many as six. Multiple mallets are often given numbers to distinguish different sticking patterns. In this document, mallets are numbered from left to right (as the performer views them) with #1 referring to the outside mallet of the left hand and so forth.

**multiple percussion:** the playing of any group of percussion instruments which are not usually considered to be one instrument.

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48Ibid., p. 11.
49Ibid., p. 102.
proprioceptive kinesthetic positioning (PKP): The science of human muscular movement dependent on specialized sensory end organs in the muscles, joints, tendons, and ligaments, which is practiced by percussionists to develop a keen sense of mallet station essential to performance on large keyboard percussion instruments.

single alternating strokes: a specific technique in multiple-mallet performance, in which the wrist turns left, then right, causing the inside and outside mallets of each hand to alternate two pitches in succession. For a more detailed description of this technique, see Method of Movement by Leigh Howard Stevens.

single-stroke: term used to describe the manner in which a percussion instrument is stroked by a strict alternation of the hands.

stacking drums: referring to the placement of drums in vertical columns (usually only two deep) rather than a horizontal arc. Stacking helps eliminate extraneous twisting of the torso, thereby minimizing the performer’s movements around the multiple percussion setup.

sticking: term used to describe the combinations of right- and left-hand strokes used by percussionists which are somewhat analogous to the down- and up-bowing used by string instrument players.\textsuperscript{50}

triple-stroke: term used to describe the manner in which a percussion instrument is stroked three uninterrupted times with the same hand.

\textsuperscript{50}ibid., p. 88.