

BENEATH A CANVAS OF GREEN

A CONDUCTOR'S ANALYSIS AND COMPREHENSIVE SURVEY OF RELATED WORKS
FOR PERCUSSION ENSEMBLE AND WINDS

BY

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Submitted to the graduate degree program in the School of Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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ABSTRACT

This document functions as an examination of Aaron Perrine's (1979) *Beneath a Canvas of Green* (2018), a work for percussion ensemble and wind band. Included in this paper are sections outlining the composer's background, the conception and commissioning process of the piece, a conductor's analysis, rehearsal considerations, final thoughts regarding the necessity of new commissions and their impact on the development of band repertoire, as well as a historical overview of the percussion ensemble and list of similar works for this medium.

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CHAPTER ONE: Historical Overview

The percussion ensemble is a twentieth century phenomenon. In the early part of the century, orchestral and operatic works with extensive percussion writing influenced listeners, performers, and composers who would later help to develop an entirely new medium. Igor Stravinsky's famous ballets are good examples of orchestral scores with large percussion sections. For example, *Petrouchka* (1911) includes triangle, cymbal, bass drum, side drum, tam-tam, xylophone, and timpani, while *The Rite of Spring* (1913) is scored for guiro, antique cymbals in A-flat and B-flat, tambourine, bass drum, triangle, and two sets of timpani.¹ In his opera *Lulu* (1934) Alban Berg was the first to utilize the vibraphone, an instrument invented in America in 1921 and largely associated with jazz in the early twentieth century.² Carl Orff's *Carmina Burana* (1935-1936) also features a large percussion section, requiring five timpani, two snare drums, bass drum, triangle, cymbals, antique cymbals, ratchet, castanets, tambourine, sleigh bells, tam-tam, chimes, three bells, three glockenspiels, gong, xylophone, two pianos, and celesta.³

The search for new sounds at the beginning of the twentieth century influenced composers to use traditional instruments in new ways. For example, the Futurist movement, as

¹ Stravinsky, I. (1921). Introduction. In *The Rite of Spring*. Boosey and Hawkes. Retrieved July 3, 2017, from Music Online: Classical Scores Library, Volume I.

Stravinsky, I. (1997). *Pétouchka*. Boosey and Hawkes. Retrieved July 3, 2017, from Music Online: Classical Scores Library, Volume I.

² Nathan, Jonathan Stuart. "William Kraft: Percussionist/composer. "The Twentieth Century Phenomenon"." Order No. 9929453, University of California, Santa Barbara, 1998, p.12.

³ Orff, Carl, Schaefer, Hartmut, and Thomas, Werner. *Carmina Burana : Cantiones Profanae Cantoribus Et Choris Cantandae Comitantibus Instrumentis Atque Imaginibus Magicus : Faksimile Der Autographen Partitur in Der Bayerischen Staatsbibliothek München = Facsimile of the Composer's Autograph Score in the Bayerische Staatsbibliothek München*. Mainz; New York: Schott, 1997.

explained in Luigi Russolo's manifesto, *The Art of Noises* (1913), was an attempt to interpret the sounds that humans hear on a daily basis and argue for music made with machines—what was previously viewed as noise. The movement led to an increased use of percussion instruments as well as exploration of non-traditional sounds. George Antheil's *Ballet Mécanique* (1923-1924) showcases this new compositional style in the early twentieth century. The piece was originally scored for sixteen player pianos, two regular pianos, three xylophones, seven electric bells, three propellers, siren, four bass drums, and one tam-tam.

With the exploration of non-traditional sounds and use of percussion instruments, composers began to write exclusively for the percussion ensemble, beginning in the United States with the 1933 premiere of *Ionisation*. Nicolas Slonimsky conducted the American premiere of this work by Edgard Varèse (1883-1965) on March 6, 1933 in New York City. The piece required thirteen musicians playing thirty-nine different instruments. Expanding the ensemble, Varèse included nonstandard instruments such as two sirens. Since its premiere, this piece has become a staple in the repertoire for percussion ensembles and is regularly performed by college and professional groups.

Despite *Ionisation*'s fame as the first work for percussion ensemble, two pieces written by Amadeo Roldán are considered the earliest examples of works for this medium: *Rítmica No. 5* and *Rítmica No. 6* (1930).⁴ These pieces are the last two in a set of six works based on Cuban folk rhythms. The first four are written for flute, oboe, clarinet, bassoon, horn, and piano while with last two are scored solely for percussion.

⁴ Beck, John, and Beck, J. *Encyclopedia of Percussion*. Garland Reference Library of the Humanities ; Vol. 947. New York: Garland Pub.,1995, p.269.

Following *Ionization*'s New York premiere, several composers began writing for the new medium. In 1933, Henry Cowell commented, "Up to this year, in my experience as a music publisher I have never been offered any work for percussion instruments alone. This season I have been offered fifteen different works for such combinations."⁵

In the 1930s, several pieces followed *Ionisation: Three Dance Movements* (1933) by William Russell, *Ostinato Pianissimo* (1934) and *Pulse* (1939) by Henry Cowell, *Auto Accident* (1935) by Johanna M. Beyer, *Three Inventories of Casey Jones* (1936) by Ray Green, and *A Dance* (1938) by John Becker are well-known examples from this decade.

As the wind ensemble grew in prominence in colleges and universities across the United States in the mid-1950s, composers began to feature the percussion section—often ignored or relegated to rhythmic punctuation at the back of the ensemble. The merging of the percussion ensemble with the wind band started a new medium: one in which a section of two or more percussionists performed as soloists with the wind ensemble as its accompaniment.

In 1960, two pieces were published that introduced this medium to the band and percussion worlds alike: Clifton Williams's *Concertino for Percussion Ensemble and Winds*, and Warren Benson's *Polyphonies for Percussion*.

By the time Clifton Williams (1923-1976) wrote *Concertino*, he was already established in the wind band world, having won the American Bandmasters Association Ostwald Composition Award in 1956 for his first piece for band, *Fanfare and Allegro*. He won the prestigious award again in 1957 for *Symphonic Suite*. The *Concertino* was published the same year as his *The Sinfonians*, a canonic march in the wind band repertoire. Like his first works for

⁵ Cowell, Henry. "Toward Neo-Primitivism," *Modern Music*, X, No. 3 (March-April, 1933), 153.

band, *Concertino* is written for a standard instrumentation and features five percussion soloists. The soloists utilize the following instruments: timpani, snare drum, tenor drum, suspended cymbals, bass drum, gong, crash cymbals, triangle, chimes, bells, small cymbals and tom-toms. Williams indicates in the score that temple blocks may be substituted for tom-toms. The score also includes a cadenza for the five featured soloists; however, the conductor has the option of deleting this section. The inclusion of this optional cut as well as the instrumental substitution from tom-toms to temple blocks could suggest that the percussion ensemble was still being written with rhythmic accentuation as its core purpose. Additionally, the only pitched percussion present providing melodic content are chimes, bells, tom-toms, and timpani.

Published in the same year as Clifton Williams's *Concertino* was *Polyphonies for Percussion* by Warren Benson (1924-2005). This five-minute work featuring four percussion soloists is written for a similar instrumentation as Williams's *Concertino*. The featured soloists use the following instruments: tambourine, three tom-toms, snare drum, field drum, woodblock, three timpani, bass drum, suspended cymbal, and triangle.

Polyphonies is characterized by sparse textures in the percussion writing for the majority of the piece. Rarely do more than two voices play at the same time until the end, when all four soloists provide rhythmic drive to the last measure. Until the middle section, the percussion is used in call and response, interacting with the winds but playing no substantial segments on their own. Finally, about halfway through the piece, Benson features the percussion in what appears to be a cadenza. With no winds present, the four soloists take turns playing fragments of melodies with never more than two voices sounding at the same time. This sparseness of texture is a characteristic found in other works by Warren Benson including *The Passing Bell* (1974), *The*

Solitary Dancer (1966), *The Leaves are Falling* (1964), and *Symphony No. 2—Lost Songs* (1983).

Three years after their first attempts at writing for the percussion ensemble and wind band, both Clifton Williams and Warren Benson each published a second piece for this medium.

Williams's *Concerto for Percussion and Winds* (1963) is written for six soloists. This second piece explores the melodic and lyrical possibilities created by the vibraphone and xylophone—two instruments not present in his *Concertino*. Unlike Williams's earlier *Concertino*, Williams seeks to infuse the percussion section with the brass and winds as a singular unit. He uses the soloists to create melodic and harmonic drive while the winds play more percussively.

Benson's 1963 composition, *Symphony for Drums and Wind Orchestra*, is a twenty-one minute *tour de force* for five percussion soloists in three movements: Invocation, Declaration, and Contemplation. It is scored for a large wind band including two harps and piano. The most extensive percussion writing is featured in the third movement and ends with only the soloists performing for the final thirty measures.

The use of solo percussion found in Williams's *Concerto* and Benson's *Symphony* is indicative of the evolving view of the percussion ensemble. With large sections exploring the various sounds created by both pitched and non-pitched instruments, the percussion section began to take on a more leading role—one that steers the melodic and rhythmic motion of the piece. Several more works pairing the percussion ensemble and wind band have been composed between 1963 and today. They include Karel Husa's *Concertino for Percussion and Wind Ensemble* (1972), Michael Kraft's *Quintessence*, and David Gillingham's *Concertino*. A complete listing of works for multiple percussion soloists and band is included in Appendix B.

CHAPTER TWO: Aaron Perrine

Background

As a composer, educator, and advocate for music education, Aaron Perrine's music aims to "inspire the next generation of music lovers."⁶ In addition to works for soloists, chamber, and jazz ensembles, Perrine's largest compositional output embraces the wind band medium. A recipient of several awards including two Ostwald Awards for *Pale Blue on Deep* (2013) and *Only Light* (2015) and the College Band Director's National Association Young Band Composition Contest Prize for *Temperance* (2016), Perrine's music is increasingly performed, commissioned, recorded, and lauded.

Born in St. Cloud, Minnesota on January 6, 1979, Aaron was raised in McGregor, Minnesota—a small town of less than four hundred people. Through this small-town upbringing, Perrine spent much of his formative years communing with nature. The clarity, openness, and expanse of the Minnesota landscape is reflected in his music. In composing *Temperance* (2016) Perrine commented, "When I think of Minnesota, my mind tends to drift to the scenic stretch of Lake Superior between Duluth and Canada, locally referred to as the North Shore. While there are seemingly countless outdoor destinations along the North Shore from which to choose, the Temperance River has always been a personal favorite."⁷

Both his grandfather and father were band directors, and Perrine grew up in a household that fostered creativity, championed education, and exposed him to music at an early age. Perrine began playing the trumpet in the fifth grade and continued on this instrument for almost a decade

⁶ Aaron Perrine interview by Tonya Mitchell, 27 January, 2018.

⁷ Cornell College Newsletter <http://news.cornellcollege.edu/2018/01/perrine-wins-national-composition-award/>

before switching to trombone during his sophomore year of college. As a trombonist, Perrine played in jazz and concert bands at the University of Minnesota, Morris. While taking composition lessons with his theory professor, Clyde Johnson, Perrine's first compositions were for the big band that he played in. This band performed a number of his charts and is a large reason that one finds jazz references in his compositions for band.

Through the study of scores in combination with live recordings, Perrine consumed new music rapidly throughout his undergraduate eventually culminating in his first piece for band, *In this Moment*.⁸

Upon leaving the University of Minnesota, Morris, Perrine sought to be a high school band director to follow in his father and grandfather's footsteps. However, before finding a teaching job, Perrine took a detour by working in the office of the University of Minnesota, Twin Cities School of Music, where he also completed his Master's Degree. While at the University of Minnesota, Twin Cities, Perrine studied with Judith Zaimont before finally leaving to be a band director at Humboldt High School in St. Paul, Minnesota. This high school teaching experience shaped Perrine's lifelong view of the composition process: "Composition and teaching are inseparable— teaching high school was one of the most valuable aspects of my career."⁹ After four years at Humboldt High School, and one year at Brooklyn Center High School in Brooklyn Center, MN, Perrine moved to Iowa to pursue his PhD in composition. While at the University of Iowa, Perrine studied with Lawrence Fritz and David Gompper. Following his doctorate, Perrine continued to compose as well as teach. He currently serves as composer in residence and part-time lecturer in music at Cornell College in Iowa while also composing full time in his home state of Minnesota.

⁸ Aaron Perrine interview with Tonya Mitchell, January 28, 2018.

⁹ *ibid*.

Compositional Aesthetic

When writing about a composer, one normally asks how they would define their own compositional style. For Perrine, this is a lofty and arduous topic: “I hate this question; it is so difficult to find words for something so personal.”¹⁰ The question was later revised to inquire about major events in Perrine’s life that have shaped his approach to writing.

Returning to his hometown of Minnesota after living in Iowa, Perrine reflects that “there’s something about the space and the solitude that filters into my writing. It allows me to stretch out.”¹¹ This stretching out is a key characteristic of Perrine’s style as he begins his compositions with an idea in mind, then lets the idea unfold and develop throughout the piece. Never rushed, melodic lines and surges of color progress with a “reserved and intimate energy.”¹²

Perrine’s music can appear simple at first glance; however, his compositions are full of nuance in entrances, releases, and dynamics, requiring a maturity in both the conductor and performer. Acknowledging that his compositional output to date has not focused on technical difficulty, Perrine’s music uses small rhythmic cells that work together to form longer statements.

Having studied and performed jazz, one can find numerous jazz and blues elements intertwined in Perrine’s compositions. Extended tertian harmonies, improvisatory sounding rhythmic lines, and lack of key signatures permeate his output. Asking “How can I continue to push and challenge myself?”¹³ Perrine constantly explores new sounds and textures, much of

¹⁰ Aaron Perrine interview with Tonya Mitchell, January 28, 2018.

¹¹ *ibid.*

¹² *ibid.*

¹³ *ibid.*

which is reflected in *Beneath a Canvas of Green*. This work represents a departure from his previous style by including challenging technical passages, rapidly changing meters, tempi, and textures, and multiple soloists.

CHAPTER THREE: The Commission

Each conductor must stand for what he or she believes to be the true and right course to follow: a course that will guide the ensemble you conduct, the students you teach, and the audience that supports you, in a positive artistic direction. Today, each conductor must decide upon a course of activity that is conducive to forward thinking and leadership. One must not be merely a bystander, willing to stand by and reject the movement of time and effort, confident that the successes of the past will return to regain their former, self-proclaimed stature. The pendulum swings slowly, but it continues to swing, and it is better to be on the cutting edge of the swath than to be dragging behind it.¹⁴

The above statement from *The Wind Ensemble and its Repertoire* argues the need for conductors to be at the cusp of innovation so as to continuously move the ensemble into the future. *Beneath a Canvas of Green* was commissioned to introduce a piece to the wind band repertoire that featured an underrepresented group—the percussion section. Created through a consortium of colleges and high schools, this work seeks to bridge the gap between the soloistic percussion ensemble and the wind band.

The following organizations and directors make-up the consortium: The University of Kansas (Paul Popiel), Kansas State University (Frank Tracz), The University of South Carolina (Scott Weiss), Valdosta State University (Joseph Brashier), Lamar University (Andy McMahan), The University of Central Missouri (Anthony Pursell), Stoneman Douglas High School (Alex Kaminsky), St. Charles East High School (Jim Kull) and The Atlanta Youth Wind Symphony (Scott Stewart). The above schools were found by contacting patrons of Perrine’s music as well as posting on the College Band Directors National Association’s list serve. The initial posting read as follows:

¹⁴ Hunsberger, Donald. (1994). *The Wind Ensemble Concept* in Cippola, F. & Hunsberger, D. *The Wind Ensemble and its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*. (pp. 35). New York: University of Rochester Press.

Colleagues,

I would like to invite you to take part in a consortium opportunity alongside the University of Kansas Wind Ensemble. We are in the process of commissioning a new work by composer Aaron Perrine and looking for additional members to add to the project. Aaron is a two-time Ostwald Award winner for both his 2013 and 2015 compositions, *Pale Blue on Deep* and *Only Light*. KU recently performed his fanfare, *A Glimpse of the Eternal*, at the National CBDNA Conference in Kansas City. Additionally, Paul Popiel and the KU wind ensemble just released a commercial recording of Perrine's *Only Light* on the Klavier Label. Aaron's voice is a great addition to our medium.

This piece would be a 10-12 minute work for two featured percussionists and wind band. The wind parts will be between a grade 4-5 difficulty making it accessible to most bands with a strong percussion studio.

The buy in for this project is \$1000 requested by October 1, 2017. The University of Kansas would perform the premiere in April of 2018 followed by one year of exclusivity for commissioning schools.

Aaron Perrine's website: <https://www.aaronperrine.com/music/>

2013 Ostwald winner, *Pale Blue on Deep*: <https://www.aaronperrine.com/pale-blue-on-deep/>

2015 Ostwald winner, *Only Light*: <https://www.aaronperrine.com/only-light-2014/>

If you are interested or have any additional questions, please contact me at tonmitch@ku.edu.

Sincerely,

Tonya Mitchell

The Conception

When approached about beginning a new project, Perrine expressed a premeditated interest in writing for percussion. With the help of Dr. Michael Compitello, percussion professor at the University of Kansas, the idea was hatched to combine multiple percussion soloists with the wind ensemble for a new work.

The melodic material of the new composition is derived from a previously unpublished work from Perrine's doctoral dissertation—a work that no longer exists.

Though the piece was originally conceptualized as a 10-12 minute work for two percussionists and wind band, it unfolded into something significantly larger and more substantial in the writing process. After months of revisions, the final product culminated in a twenty-minute, single movement work for two featured percussionists, two section percussionists, and wind band. While the work showcases two percussionists at the front of the ensemble, the piece contains several sections where the four players work together as a chamber ensemble. For this reason, all four percussionists are considered part of the percussion ensemble.

Unlike other works by the composer, Perrine describes this piece as “gritty and with frantic energy.”¹⁵ Featuring a metric modulation, difficult rhythmic cells, and improvisatory passages, the work is significantly more intricate than other compositions in Perrine's portfolio.

¹⁵ Aaron Perrine interview with Tonya Mitchell, December 20, 2017

CHAPTER FOUR: Analysis

“A great work does not exist in splendid isolation. It is the result of a composer’s development and of music’s continuing history. Later works are syntheses, refined products of earlier ones.”¹⁶ In the creation of *Beneath a Canvas of Green*, composer Aaron Perrine synthesized and refined a small portion of an earlier work to create an entirely new composition. By using a melodic segment from his dissertation piece from the University of Iowa, he created a thread that serves to unify his new work.

Beneath a Canvas of Green is a single movement work for wind ensemble featuring two percussion soloists. It’s important to note that though the percussion section as a whole consists of four members, two carry the bulk of the rhythmic and melodic motion and are featured at the front of the stage on opposite sides of the conductor.

With one of the goals of the commission being to create more literature for the percussion ensemble with wind band, a substantial portion of the piece features an uncondacted percussion chamber section. This section explores the broad spectrum of colors and effects that can be achieved with percussion instruments and includes improvisatory elements that allow the players to make decisions.

The piece is divided into three distinct sections, each unified by a melodic segment and rhythmic motives. While the original segment and motives appear in-tact throughout the piece, they are also manipulated—reordered, combined, and altered slightly to create short melodies. These melodies are better thought of as a series of small ideas strung together; there are no long melodic lines in the entire work.

¹⁶ Leinsdorf, E. (1982). *The composers advocate*. London: Yale University Press, 1982, p. 28.

Though the piece is written with four total percussionists, the piano is integral to the performance of the percussion ensemble. For this reason, the piano is included when referring to the percussion section.

The piece begins and ends with a quick, driving energy that frames a slower, more ethereal exploratory section where all four percussionists and piano are exposed without the use of the winds and without a conductor.

Melodic Motive

The melodic motion of *Beneath a Canvas of Green* is built around a singular melodic motive consisting of five notes. The pitches do not generate the segment—rather, the intervallic relationship and contour create the “sound” that unifies the work. This is characterized by ascending half-step and whole-step motion, a leap of a fourth (either perfect or augmented), followed by an immediate half-step resolution. The basic interval segment notation is $\langle +1, +2, +5, -1 \rangle$ and is first introduced on beat one of the piece in the piano, vibraphone, and marimba as shown in Example 1 below.

Example 1: Original melodic motive, m. 1

The musical score for Example 1 shows the original melodic motive in measure 1. It is written for Piano, Percussion 1 (Marimba), and Percussion 2 (Vibraphone). The Piano part begins with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) leading to fortissimo (*ff*). The Percussion 1 part also begins with *mf* and leads to *ff*. The Percussion 2 part begins with *mf* and leads to *ff*. A bracket groups the first five notes of the melodic motive across all three parts. Performance instructions include "col Ped. sempre" for the piano and "vibraphone, motor off" for the vibraphone. A rehearsal mark "138" is placed above the marimba staff.

While the melodic motive is defined by its intervallic relationship and contour, not necessarily its pitch class make-up, there are six places in the piece where the motive found in measure one is repeated in precisely the same orientation. In these instances, the motive becomes a segment, as the notes, rhythm, and contour are exactly the same. The chart in Example 2 below shows these occurrences in the piece and which instruments play them. It is important to note that with the exception of the baritone saxophone, the motives are played by members of the percussion section.

Example 2: Melodic Segments

Measure	Instrument presenting segment
1	Piano, marimba, vibraphone
26	Marimba, vibraphone
50-51	Baritone saxophone
374	Piano
376	Piano, vibraphone
391	Piano, vibraphone

These six segments are not as important to the sonic landscape of the work as the many variations of the melodic motive. Throughout the work, the melodic motive is used to introduce new sections and create a unified framework of sound. Because the motive represents a relationship, not exact pitches, it is altered by half-step, shortened, lengthened, and presented in various rhythmic values creating variety while also maintaining melodic continuity. Example 3 shows several manipulations of the melodic motive and where they occur in the piece.

Example 3: Melodic Segment Manipulations

Measure	Instrument(s)	Interval Segment Notation
1	Piano, marimba, vibraphone	<+1, +2, +5, -1>
15	Marimba	<+1, +5, -1>
16	Bassoons, bass clarinet, contrabass clarinet, tenor saxophone, baritone saxophone	<+1, +1, +3, -1>
20	Alto saxophones	< +2, +4, +1, +4, -1>
24-25	Saxophone choir	<+1, +1, +3, -1, +5, -1>
37	Crotales	<+7, +1, +6, -1>
113	Vibraphone	<+2, +1, +2, +2, +1, +2, +10, -1>
286	Oboe One	< +2, +4, +6, -1>

Rhythmic Motives

Utilizing small cells to create “short little bursts,”¹⁷ the composer writes three distinct rhythmic motives. With the exception of one, the motives are presented as syncopations and fundamental to the energy and rhythmic drive of the piece. Polyrythms are another aspect of this work’s rhythmic framework as sections of 3:4 are found in each of the piece’s three parts. These characteristics, while veiling the beats within the measure, do not create hemiolas; therefore, the alignment of the downbeat in each measure is always clear. The latter also contributes to the forward motion of the piece.

The first motive is presented in the first trumpet on beat one of measure five and is echoed in unison by the second trumpet. This motive is displayed in three different tonal

¹⁷ Aaron Perrine interview with Tonya Mitchell, March 6, 2018.

structures. The first is written with the same repeated pitch as shown in Example 4. The second uses the same pitch class, allowing for octave displacement of the singular note as evidenced in Example 5. The third uses two separate pitches as shown in Example 6. While there are three presentations of this motive, there are never more than two distinct pitch classes in this rhythmic figure.

Example 4: Motive 1.1, mm. 5,12, 29-30, 41-50, 67-70.



Example 5: Motive 1.2, mm 47,79,50.



Example 6: Motive 1.3, m.70





The second rhythmic motive is a quarter note triplet; however, the motive is frequently manipulated through various permutations of the subdivisions building the quarter note. Example 7 shows the five ways the composer alters the base rhythm of the triplet.


Example 7: Rhythmic Motive 2, quarter note triplet subdivisions

Base Rhythm: 

Presentation 1: 

Presentation 2: 

Presentation 3: 

Presentation 4: 

Presentation 5: 

Example 8 depicts the manipulations of the macro pattern in the music: the five permutations are first found in measures 6-9 as the trumpets play the quarter note triplet alterations while marimba (percussion one) plays the macro pattern underneath.

Example 8: Motive 2 manipulations in mm 6-9.

The image displays a musical score for Example 8, focusing on Motive 2 manipulations in measures 6-9. The score is arranged in a standard orchestral format with the following parts:

- Tpt. 1-3:** Trumpets, featuring complex rhythmic patterns with slurs and dynamic markings like *f* and *p*.
- Hn. 1-4:** Horns, mostly silent in this section.
- Tbn. 1-3:** Trombones, with some entries in measures 7-9, including dynamic markings like *f* and *p*.
- Euph.:** Euphonium, with a short entry in measure 9.
- Tba.:** Tuba, with a short entry in measure 9.
- Db.:** Double Bass, featuring a section with "overpressure, distortion" and dynamic markings *p* and *f*.
- Pno.:** Piano, with dynamic markings like *ff* and *pp*.
- Perc. 1:** Percussion, including marimba and vibraphone, with dynamic markings like *pp*.

The score includes various musical notations such as slurs, ties, and dynamic markings (*f*, *p*, *pp*, *ff*) to indicate the manipulation of Motive 2 across the measures.

Unlike the first two, the third rhythmic motive consists of only two notes. The shortest motive is first presented in measure seventeen by the piccolo, flutes, oboes, piano, and marimba. It later evolves into a short section that presents both this motive and motive one as shown in Example 9 below. Always in unison, and always outlining a rising or falling octave leap, the notes that comprise these sixteenth notes serve to create a recognizable tonal base amidst the shifting dissonance underneath.¹⁸

¹⁸ Aaron Perrine interview with Tonya Mitchell, March 6, 2018

Example 9: Motive 3, m. 28-33

28

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Cb. Cl.

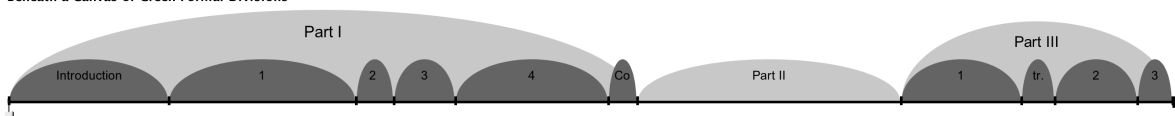
Sop. Sax.

A. Sax.

T. Sax.

Example 10: Diagram of Formal Divisions and Chart

Beneath a Canvas of Green Formal Divisions



	Formal Division	Measures Numbers	Tempo	Texture	Motives Present
Part I m. 1-203	Introduction	1-90	$\text{♩} = 138$	Full ensemble-light, energetic, driving	Introduction of melodic segment and rhythmic motives one, two, and three
	Section 1	91-126	$\text{♩} = 50$	Percussion ensemble focused with interjections from winds	Melodic segment
	Section 2	127-140	$\text{♩} = 90$	Full ensemble including multi-percussion set-up in percussion one- light and buoyant	No rhythmic motives present, but significant use of polyrhythms and melodic segments
	Section 3	141-154	$\text{♩} = 60$	Almost completely winds- thick and full	No rhythmic motives present
	Section 4	155-198	$\text{♩} = 72$	Percussion ensemble then full ensemble	Melodic segments
	Codetta	199-203	$\text{♩} = 60$	Percussion ensemble over sparse sustains in only seven wind players	
Part II m. 204-270	Section 1	204-270	$\text{♩} = 52$	Percussion ensemble only	Melodic segments
Part III m. 271-393	Section 1	271-334	$\text{♩} = 138$	Full ensemble- light, energetic, driving	Melodic segment Rhythmic motives two and four
	Transition	335- 351	$\text{♩} = 92$	Mostly winds- thinning texture	N/A
	Section 2	352-373	$\text{♩} = 72$	Full ensemble- thick, heavy	N/A
	Section 3	374-393	$\text{♩} = 138$	Full ensemble- light, energetic, driving	Melodic segment

Form

Part I: m. 1-203

Consisting of almost half of the piece, Part I introduces all major motivic ideas. Beginning with an introduction from m. 1-91, Part I then moves through four more sections ending with a four-measure extension. Each section, including the introduction, have a distinct character while still containing manipulations of the melodic segment and rhythmic motives. An outline of the form is show above in Example 10.

Part I: Introduction m. 1-90

The introduction includes several facets idiomatic to Perrine’s compositional style. Perrine’s background as a jazz musician is evident in the introduction through his use of articulations and “riff-based” melodic fragments.¹⁹ Long-short, “doo-dit” articulations are combined with syncopations reflecting the jazz idiom.

Effects—including enhancing the downward glissando of the double bass by calling for “overpressure and distortion”—create a gritty texture to the opening of the work.²⁰ This character is perpetuated by the prevalence of half-step glissandi in the trumpet section, creating a siren effect. Additionally, the use of harmon mutes with stems in for the trumpets and trombones creates a metallic sound in the introduction. The introduction includes several aleatoric segments asking for “out of time swells of sound, eventually fading to nothing.”²¹ This effect is up to the

¹⁹ Aaron Perrine interview with Tonya Mitchell, March 6, 2018.

²⁰ *Beneath a Canvas of Green*, Longitude 91 Publications, p. 1

²¹ *Beneath a Canvas of Green*, Longitude 91 Publications, p. 3

discretion of the conductor and performer as to how large the swells should be and ultimately serve to create timbral shifts in the music.

Adding to this, the composer orchestrates several textural manipulations—a technique characteristic of Perrine’s style. Perrine achieves this effect by trading the dynamics between instruments. For example, while the trumpets crescendo from *niente*, the clarinets decrescendo to *niente*. This creates an exchange in color as the timbre of the trumpet merges with, then surpasses the clarinet sound.

As we have seen, the introduction opens with an ascending run in the percussion section outlining the notes of the melodic segment. We’ve also seen that the segment can be altered while still retaining a distinctive aural quality. The downbeat of measure two presents yet another alteration of the melodic segment—this time in the form of a vertical chord.

The pitches present on beat one of measure two are A-flat, A, and D, notated in melodic segment notation as <+1, +5>. To complete the segment, a half step descent <-1> needs to follow the <5> or “D” in this case. Of the winds playing D (piccolo, flute, oboe, clarinet 1 and 2, soprano saxophone, alto saxophone, trumpet, horn 3, and trombone 2), the piccolo, flutes, and trumpets next enter with a C-sharp, thus completing the <+1, +5, -1> segment.

The piece continues with rhythmic motive two underneath falling triplet interjections by the low reeds, euphoniums, and tubas. From measures 1-25 small statements become progressively longer. At measure 26, the simplest rhythmic motive, motive three, appears. The introduction continues to intertwine motives in small fragments until the first major arrival at measure 80. Like measure 2, measure 80 includes a series of half steps and the interval of a perfect fifth outlining the melodic segment. Following a meter shift to 6/8, the energy of the introduction slows to welcome Section 2.

Part I: Section 1 m. 91-126

Unlike the driving energy of the introduction, Section 2 is characterized by a slow and patient build characterized by increasing texture and dynamics. The section also explores the sounds and textures of the percussion ensemble. Here, extended techniques are written in the percussion and piano parts. The pianist alternates between playing keys as normal and touching nodes and running fingertips across strings as shown in Example 11 below.

Example 11: Piano extended techniques, mm 91-98.

The musical score for piano extended techniques, mm 91-98, is presented in a grand staff format. The left hand (bass clef) and right hand (treble clef) are both shown. The score includes several annotations: 'touch node at 4th partial' with 'Lv.' above the notes, 'gliss. across strings with fingertips (approx. range)' with '8.....' below the notes, and 'keys' with 'pp' above the notes. Dynamic markings include 'f' at the beginning and end, and 'pp' in the middle. The score is marked with asterisks (*) and a double bar line at the end.

The percussion writing calls for unique sounds created by using a jazz rake on a large tam-tam and playing on “trashy metal stacks”²². The saxophones also play extended techniques to create an effect during sustained notes. The soprano, alto, and tenor saxophones are asked to “alternate freely between normal and overtone fingerings with swells of sound, eventually fading to nothing.”²³ With the percussion ensemble taking a prominent role, the winds surge in and out of the texture through crescendos and decrescendos from and to *niente*. Allowing the percussion ensemble to lead the action, the section ends with the piano and string bass setting up a metric modulation into Section 2.

²² Aaron Perrine Interview with Tonya Mitchell, March 6, 2018.

²³ *Beneath a Canvas of Green*, 2018

Part I: Section 2 m. 127-140

Energy and motion increase in this section as percussion one switches from marimba to a multi-percussion set-up for the first time in the piece. After the metric modulation at the end of Section 2, a 3:4 pattern creates metric ambiguity as the quadruplet combined with on-beat entranced in the bass and vibraphone make the meter difficult to discern. This is coupled with a rhythmic ostinato in percussion two that lasts the entire duration of the section. The above is shown in Example 12.

Example 12: 3:4, mm. 127-129.

The musical score for Example 12, measures 127-129, is written in 3:4 time. The key signature has one sharp (F#). The score includes the following parts:

- Db. (Double Bass):** Features a rhythmic pattern of quarter notes and rests, with dynamics *f* and *p*.
- Pno. (Piano):** Features a complex rhythmic pattern with a quadruplet and a 3:4 pattern, with dynamics *f* and *mp*.
- Perc. 1 (multi-percussion/vibraphone):** Features a rhythmic pattern with a quadruplet and a 3:4 pattern, with dynamics *mp* and *f*. A note value of $\frac{3}{4}$ is indicated as "(in one)".
- Perc. 2 (ostinato):** Features a rhythmic ostinato pattern with dynamics *mp*.
- Perc. 3 (crotales):** Features a rhythmic pattern with dynamics *mf* and *lv*.
- Perc. 4:** Features a rhythmic pattern with dynamics *mf*.

Part I: Section 3 m. 141-154

Allowing the winds to take over the texture, Section 3, features shifting blocks of sound and reintroduces the falling “siren” like glissandi first heard in the introduction.

Part I: Section 4 m. 155-198

Led by the vibraphone, Section 4 begins a slow expansion to the climax of Part I. The inclusion of short bursts of notes in quick succession shown by descending thirty-second note runs are reminiscent of the introduction. The character of this section builds in intensity at measure 179 as the lead percussionist (1) transitions back to the multi-percussion set-up. This new sound is marked by dry articulations and syncopation. The winds aid in this new texture as the bassoons, second and third clarinets, bass clarinet, and baritone saxophones play descending thirty-second notes that should sound like “gritty little sighs.”²⁴ The written runs in the winds up to measure 187 are based upon the 5-note melodic segment and give way to the climax of Part I. Measures 187-194 are the loudest, most grandiose measures in the piece as the full ensemble is playing at their highest dynamic marking.

Part I: Codetta m. 199-203

The energy and weight of section 4 releases its energy in the last four measures of Part I. The ensemble thins considerably to only seven players— flute one and two, clarinet one, soprano saxophone, and three trumpets. In addition, the tempo slows to a halt. This section ends with rhythmic fragments recalled from the introduction. The reduction in texture, dynamic, and tempo are necessary to transition into the uncondacted percussion ensemble section that comprises Part II of the piece.

²⁴ Aaron Perrine interview with Tonya Mitchell, March 6, 2018

Part II: m. 204-271

Measures 204-271 make-up the second most substantial portion of the piece in terms of measure numbers and duration. Completely uncondacted, Part II is written for the percussion section to function as an independent ensemble. Between measures 204-222, action is led by percussion one, with piano and percussion parts two and three outlining the melodic motive on vibraphone, crotales, and metal pipes. Effects are created by touching nodes on the piano along with unmetred strikes on pitched gongs or almglocken.

Beginning in measure 223, following the 2/4 bar, the percussion parts become more improvisatory. With the tempo increasing to quarter note equals 80, the timpani enter here, with cymbals on top of each drum head to create a “sizzle” sound to the pitch. All parts of this section are combined in their notation, with players able to read each other’s music at once. Example 13 shows the scoring of the beginning of Part II. The ability to read one another’s parts is crucial, as each player’s part is intended to play off of one another’s entrances. While percussion one has the most dense writing, the other percussionists improvise off of what they hear using rhythmic motives from Part I of the piece. The notation includes verbal directives instead of written notation: *Repeat figure and increase speed over 25 seconds.*

Example 13: Beginning of Part II

♩ = c. 50 **Freely**

The score consists of five staves:

- Piano:** Treble and bass clefs. Instructions include "touch node at 4th partial" and "randomly placed A#'s until Perc. 2 & 3 switch to metal". Dynamics: *mp*, *l.v.*
- Percussion 1:** Snare drum. Includes "multi-percussion" and "something like this..." with a rhythmic example. Dynamics: *p*, *n*, *p*, *pp*
- Percussion 2:** Treble clef. Includes "almglocken", "vibes, motor on, slow", and "randomly placed A#'s that gradually switch to cymbals (improvise off of Perc. 1 and do not coordinate with Perc. 3)". Dynamics: *mp*, *pp*
- Percussion 3:** Treble clef. Includes "crotales, with mallets" and "randomly placed A#'s that gradually switch to pipes (improvise off of Perc. 1 and do not coordinate with Perc. 2)". Dynamics: *mp*, *pp*
- Percussion 4:** Bass clef. Includes "cymbals on timpani (I'm looking a timbre that has very little pitch)" and "improvise off of Perc. 1 using wire brushes on timpani heads". Dynamics: *mp*, *pp*

Meant to be a “moment of calm—a place where time slows,”²⁵ Part II is designed to explore textures without a compulsory drive to the next idea as in Part I. The first portion of the work includes short, articulate rhythmic figures as well as runs that serve to increase the motion to the downbeat. There is consist forward motion. However, Part II is largely improvisatory and indeterminate. With a large portion written without bar lines, soloists are given an opportunity to play with space—to push and pull, to add their own ideas, and to work as a chamber ensemble without the guidance of a conductor.

²⁵ Aaron Perrine interview with Tonya Mitchell, March 26, 2018.

Part III: m.271-390

While the conductor is not necessary in Part II, Part III requires the conductor again as time signatures and tempo regain importance. The latter third of *Beneath a Canvas of Green* is divided into four distinct parts: Section 1, Transition, Section 2, and Section 3. This is also outlined in the form diagram in Example 10.

The beginning of Part III opens with a continuation of the use of the percussion ensemble presented from the previous part. The difference, however, is in the change of tempo and character. Returning to the multi-percussion set-up, percussion one becomes the most prominent voice. This part has more dense writing than the other soloists from measure 271 to measures 319 and is often reinforced by the winds. From measures 271-290, the orchestration is sparse with woodwinds adding color atop of the percussion ensemble through a series of triplets and falling sixteenth note figures. These falling figures are a transformation of the falling triplets heard between measures 9-13 at the beginning of the work. Example 14 shows a comparison of the Part I triplet figure, and its alteration in Part III.

Example 14: Comparison of Part I and Part III rhythmic figures

Part I: mm. 6-14

The image displays two systems of musical notation for Part I, measures 6-14. The first system shows the orchestral parts, including strings (Violins I, Violins II, Violas, Cellos, Double Basses) and woodwinds (Flutes, Oboes, Clarinets, Bassoons). The second system shows the woodwind parts, including Piccolo, Flutes I and II, Oboes I and II, and Bassoons. The notation includes various rhythmic figures, dynamic markings, and articulation symbols.

Part III: mm. 285-291

The image displays a single system of musical notation for Part III, measures 285-291. The parts shown are Piccolo, Flute I, Flute II, Oboe I, and Oboe II. The notation includes various rhythmic figures, dynamic markings (p, mf, mp, f), and articulation symbols. A box labeled '285' is placed above the Piccolo staff at the beginning of the system.

Continuing to alter ideas first presented in the opening of the piece, Perrine utilizes rhythmic motive two and each of its transformations in measures 305-319. These measures are characterized by the same rhythmic ostinato in the trumpets as measures 4-12 in the introduction. Though the trumpets are the same, the percussion beneath are significantly more active.

This time, the hi-hat, played by percussion two, plays sixteenth notes and piano and timpani interject with eighth notes that foreshadow the pulsating woodwind theme that enters at measure 319. The remainder of Part III, Section I is extremely energetic—consisting to several short bursts of sixteenth notes played by the woodwinds along with coordinated “hits” in the brass to emphasize the syncopated nature of the music.

One will perceive a sudden change in tempo at measure 335 as Perrine shifts the meter from 4/4 to 3/4 and begins a formal transition. This shift is compounded by notation of the flutes, oboes, and saxophones. These instruments play falling dotted half-notes— a stark difference from the jumping rhythms performed just one measure earlier. This writing creates a falling effect— a slowing down and halting of rhythmic drive. This transition, lasting from measure 335-351 changes tempo for the first time in Part III. Moving from 4/4, to 3/4, to 6/8 and back to 4/4, this seventeen-measure transition hearkens back to the calm, serenity of Part II. With thin orchestration and long sustained notes, the transition provides a reprieve from the previous section and creates contrast from the music that opens Part III, Section 2.

Heavy, thickly scored, and written at *fortissimo*, Section 2 is in stark contrast with Section I and the transition. The primary theme is led by the low brass and low reed sections; however, those voices quickly give way to a new theme played by the saxophone choir and bassoons in measure 364. This new theme, suddenly softer and lighter, builds in instrumentation, dynamic, and range until the climax at measure 373— an extremely dissonant chord marked with a fermata.

The final twenty measures of the piece return to the opening tempo and are introduced with similar material to measure one. With the inclusion of segments from each of the rhythmic motives, the work ends the way it began— with rising sixteenth notes in the piano, marimba, and

vibraphone that present the melodic segment, $\langle +1, +2, +6, -1 \rangle$. This time with the aid of the winds, the piece concludes with all intervals present in the melodic motive (half-step, whole step, and Perfect 5th) in a *fff* final chord.

CHAPTER FIVE: Rehearsal Considerations

The study of any new piece allows the conductor to identify areas where the ensemble may need extra attention. Additionally, any work that requires expanded instrumentation or that features one or more soloists carries with it its own specific set of challenges. Through the study and rehearsal process, three areas for consideration arose: rhythm, effects, and staging. These three aspects should be thoroughly considered, planned, and rehearsed in order to execute *Beneath a Canvas of Green*.

Rhythm

The prevalence of polyrhythms, syncopation, and hocket-like rhythmic passages pose potential challenges to the performing ensemble. Special care must be taken to identify subdivisions in order to set-up tempo changes and accurately execute rhythms. Beginning in measure one, there are several sections in which eighth note triplets are presented in tandem with sixteenth note triplets. Ensemble members will need to be especially deliberate about placing their triplet to achieve the desired effect. In addition to accurately counting and placing the eighth and sixteenth note triplet, players must also maneuver through several manipulations of the quarter note triplet.

By dividing the notes of the quarter note triplet into their subdivisions, eighth and sixteenth notes, the even separation of three becomes blurred. Players will need to work to clearly outline the overarching rhythmic figure.

Another consideration for the ensemble and conductor is the presence of metric modulations. The first modulation occurs at measure 127 where the music shifts from 4/4 to 3/4 (in one). The modulation is achieved through the altering the stress patterns of the triplets leading

into measure 127 as shown in Example 15 below. These triplets, played by the right hand of the piano and string bass have stress accents every two notes, beginning with beat three. These emphasized pitches outline the eighth note in the following 3/4 measure, setting up the metric modulation.

Example 15: Stress Patterns in bass and piano, m. 126

The image shows two staves of music for measure 126. The top staff is labeled 'Double Bass' and is in 4/4 time. It contains two triplets of eighth notes, each with a stress accent (>) over the second note. The bottom staff is labeled 'Piano' and is also in 4/4 time. The right hand part contains a triplet of eighth notes with stress accents over the second and third notes. The left hand part contains a whole note.

Example 16: 4:3 Quadruplet, m. 128

The image shows four staves of music for measure 128. The top staff is labeled 'Picc.' and has a 3/4 time signature. Above the staff is the instruction '127 (- 3 -) = (in one)'. The other three staves are labeled 'Fl. 1', 'Fl. 2', and 'Ob. 1'. All four staves show a quadruplet of notes, indicated by a large '3' above the first staff and a '4' below each staff. The notes are marked with a mezzo-forte (*mf*) dynamic.

The difficulty of the modulation into measures 127 is compounded by the quadruplet in measure 128. By listening to the metric groupings by themselves, one may think that this section is written in 6/8; however, the sixteenth notes and downbeat entrances between measures 129 and 140 clearly outline the time signature of 3/4. Additionally, the string bass and the vibraphone play an ostinato throughout the section that sets up a framework for 3/4. The “in one” designation allows players to subdivide in a way most beneficial to their individual part.

Effects

Beneath a Canvas of Green incorporates several effects that could be difficult for a player to maneuver without maturity in technique and facility on the instrument. Instruments that do not generally perform glissandi or scoops are required to execute pitch bends. The trumpets, soprano saxophone, and first clarinet begin the piece with a half-step glissando over one beat. The ability to slide through pitches and end on a stable pitch will present a challenge for alignment, balance, and intonation for the player and the ensemble.

Another consideration for players is the inclusion of overtone fingerings in the saxophone section. Perrine indicates in the score for the soprano, alto, and tenor saxophones to “alternate freely between normal and overtone fingerings with swells of sound, eventually fading to nothing.” The written directives are extremely clear; however, require a proficiency on the instrument to execute an extended technique and control the dynamic change from mezzo forte to niente.

The final difficulty in effect is written in the piano part at measure 204—the beginning of Part II. While the directions written in the score are clear, “touch node at 4th partial”, young or inexperienced pianists may not know what the directive entails and could add an extra layer of interpretation on the part of the performer and conductor.

Staging

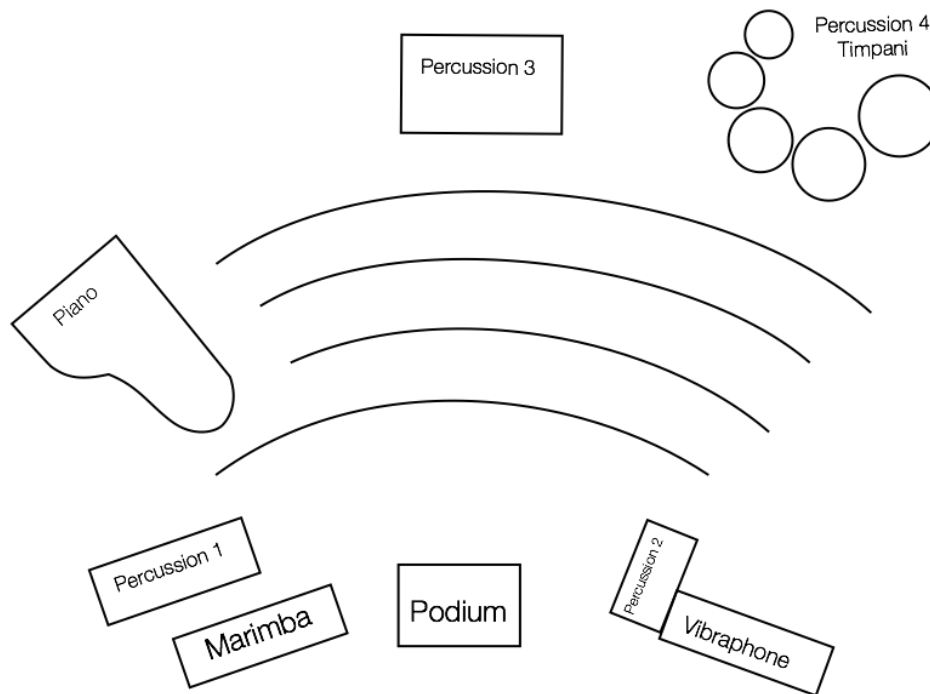
Staging and percussion set-up is an important consideration in this work. Both percussion one and percussion two should be staged at the front of the ensemble on either side of the conductor. Percussion four (timpani), and percussion three stations remain at the back of the ensemble. While percussion three and four have relatively simple set-ups, percussion one and two alternate between their primary instrument and a set-up containing several additional instruments. Percussion one plays marimba primarily but moves several feet to play the set-up of the

following instruments: two bass drums, tom, snare, three skin drums graduated in pitch, a metal stack, three earth plates graduated in pitch, and three wooden slates graduated in pitch.

Percussion two primarily plays vibraphone and is able to swivel to play the additional instruments: almglocken and various cymbals. The space required for each of the percussionists should be taken into account when planning set-up, rehearsal, and performance locations.

Additionally, with Part II written without the use of a conductor, all percussionists and piano, must coordinate across the ensemble with one another. The latter should be considered when designing the ensemble set-up.

Example 17: Proposed Percussion Set-up



CHAPTER SIX: Final Thoughts

The field of percussion writing has reached a new level of maturity in the past several decades and is continuing to expand. The field overall represents a medium built from eclectic styles and historical movements. The early years of percussion sprung from, and were punctuated by, an early 20th century interest in futurism combined with modernist compositional ideas that were being developed simultaneously. Despite these developments, percussion still retained the supportive role inherited from a previous era. Therefore, the canon of percussion ensemble repertoire is not as old or as broad as that of other instruments. Even with the premiere of monumental works for this medium like Varese's *Ionisation*, fewer works exist for percussion instruments and ensembles in comparison with that of others.

The wind ensemble in its modern form is younger than the percussion ensemble, still the two genres share many similar challenges in gaining a foothold in a music school curriculum. The merging of these two mediums allows for two fairly young groups to evolve together. This merging also highlights instruments frequently underemployed in the wind ensemble, aiding composers who seek to add new and innovative ways to expose both mediums. Percussion writing in the wind ensemble has typically followed the traditions laid out in the orchestral genre— serving primarily a supportive and secondary role to the winds.

It is important to note the distinction between works with prominent percussion writing and those that aim to feature the percussion section as soloists. In a soloistic setting, the percussion is treated much like the clarinet in Weber's *Concertino*, or the two cellos in Vivaldi's *Concerto for Two Cellos*. Positioned at the front of the ensemble for aesthetic and aural prominence, the percussionists in *Beneath a Canvas of Green* resemble the soloist of a concerto.

In this case, the wind ensemble interacts with the percussion ensemble in a collaborative manner, sharing melodic phrases and rhythmic motives.

Today, the quality of both the instruments and the availability of skilled performers matches that of the wind sections. Gone are the days when the percussion was used to punctuate the wind ensemble or orchestra. A new standard has arisen for percussion writing in tandem with the wind ensemble.

APPENDIX A: List of Works by Aaron Perrine

*All works published by Longitude 91 Publications unless otherwise noted

Wind Band

Child Moon (2018)

Beneath a Canvas of Green (2018)

In the Open Air, In the Silent Lines (2018)

Temperance (2016)

A Glimpse of the Eternal (2016)

Iris (2016)

Ceol (2015)

Tears of St. Lawrence (2014)

Only Light (2014)

...to the Wind (2014)

Pale Blue on Deep (2011)

In this Moment (2011)

I Was Just Looking at the World (2011)

Inner Sanctum (2010)

Fever Flash (2008)

Shimmer (2008)

April (2005) C. Alan Publications

Jazz

The Waiting Game (2008)

Solo, Chamber, Electronic

Primal (2012) for saxophone quartet

A Look Back at Loveliness (2011) for soprano and piano

Bridge Suite (2011) for alto saxophone and cello

...of the Saints (2009) for solo flute

Flow (2009) for alto saxophone and piano

Five Turn (2009) for fixed electronics

APPENDIX B: Annotated List of Works for Two or More Percussion Soloists and Winds

Annotated Bibliography

Works for two or more percussion soloists and winds

TWO SOLOISTS

CONCERTO IN B-FLAT FOR MARIMBA, XYLOPHONE, AND BAND (2000) 3
 GEORGE FREDERIC HANDEL (1685-1759) ARR. CHARLES T. YEAGO

CONCERTO FANTASY FOR TWO TIMPANISTS AND ORCHESTRA (2001) 4
 PHILIP GLASS (B.1937) TRANS. MARK LORTZ

PRISM RHAPSODY II (2002) 6
 KEIKO ABE (B. 1937)

DYNASTY DOUBLE TIMPANI CONCERTO (2011/2014) 7
 JAMES OLIVERIO (B.1956)

DOUBLE PERCUSSION CONCERTO (2014) 9
 BALJINDER SEKHON

WU XING (2016) 12
 JAMES SYLER (B.1961)

THREE SOLOISTS

THE GLORY AND THE GRANDEUR (1988/2003) 15
 RUSSELL PECK (1945-2009)

LEGACY (2003) 17
 JARED SPEARS (B.1936)

FOUR SOLOISTS

POLYPHONIES FOR PERCUSSION (1960) 18
 WARREN BENSON (1924-2005)

DÉJÀ VU (1977) 20
 MICHAEL COLGRASS (B.1932)

MUSIC FOR PERCUSSION AND BAND (1996) 23
 DANIEL BUKVICH (B. 1954)

CONCERTO FOR FOUR PERCUSSION SOLOISTS (1996) WILLIAM KRAFT (B.1923)	25
ODYSSEY FOR PERCUSSION AND BAND (2000) ELLIOT DEL BORGO (1938-2013)	28
BLACK NIGHTSHADE (2014) DANA WILSON (B. 1946)	30
CONCERTINO FOR FOUR PERCUSSION (2014) DAVID GILLINGHAM (B. 1947)	32
FIVE SOLOISTS <hr/>	
CONCERTINO FOR PERCUSSION AND BAND (1960) JAMES CLIFTON WILLIAMS (1923-1976)	34
SYMPHONY FOR DRUMS AND WIND ORCHESTRA (1963) WARREN BENSON (1924-2005)	36
CONCERTO FOR PERCUSSION AND WIND ENSEMBLE (1972) KAREL HUSA (1921-2016)	38
QUINTESSENCE WILLIAM KRAFT (B.1923)	41
SIX SOLOISTS <hr/>	
CONCERTO FOR PERCUSSION AND WINDS (1963) JAMES CLIFTON WILLIAMS (1923-1976)	44
BLACK RAINBOW (2014) NATHAN DAUGHTREY (B.1975)	46
PRIMALITY (2006) JULIE GIROUX (B. 1961)	47
SEVEN SOLOISTS <hr/>	
IMBIZO (2007) JULIE GIROUX (B.1961)	49
EIGHT SOLOISTS <hr/>	
STORMBREAK (2009) JIM CASELLA	50

TWO SOLOISTS**CONCERTO IN B-FLAT FOR MARIMBA, XYLOPHONE, AND BAND (2000)**GEORGE FREDERIC HANDEL (1685-1759) ARR. CHARLES T. YEAGO

Publisher:

BAS Publishing Company

Difficulty:

Medium Easy according to publisher distinction

Duration:

4:30

ENSEMBLE INSTRUMENTATION:

Standard concert band plus alto clarinet

Soloist Instrumentation:

Marimba

Xylophone

Additional Percussion:

Timpani

Short Bio:

George Frederic Handel (1685-1759) was a Baroque composer known for his keyboard and organ compositions, oratorios, and operas. Born in Germany, he later became a British citizen, residing in London. Considered one of the most prolific composers of the Baroque era alongside Johann Sebastian Bach and Domenico Scarlatti, Handel's works are still lauded and performed today including *Water Music* (1717), *Music of the Royal Fireworks* (1749), and *Messiah* (1742).

TWO SOLOISTS

CONCERTO FANTASY FOR TWO TIMPANISTS AND ORCHESTRA (2001)

PHILIP GLASS (B.1937) TRANS. MARK LORTZ

Movements:

I

II

Cadenza

III

Publisher:

Dunvagen Music Publishers, Inc.

Difficulty:

Advanced—suitable for mature ensembles

Duration: ~23:00

I: 5:27

II: 6:47

Cadenza: ~5:00

III: 5:42

Ensemble Instrumentation:

Standard Wind Ensemble plus Soprano Saxophone, Piano and Harp

Soloist Instrumentation:

Timpani Set-up with 7 Drums

Timpani set-up with 6 Drums

Additional Percussion:

Bells

Xylophone

Vibraphone

Marimba

Chimes

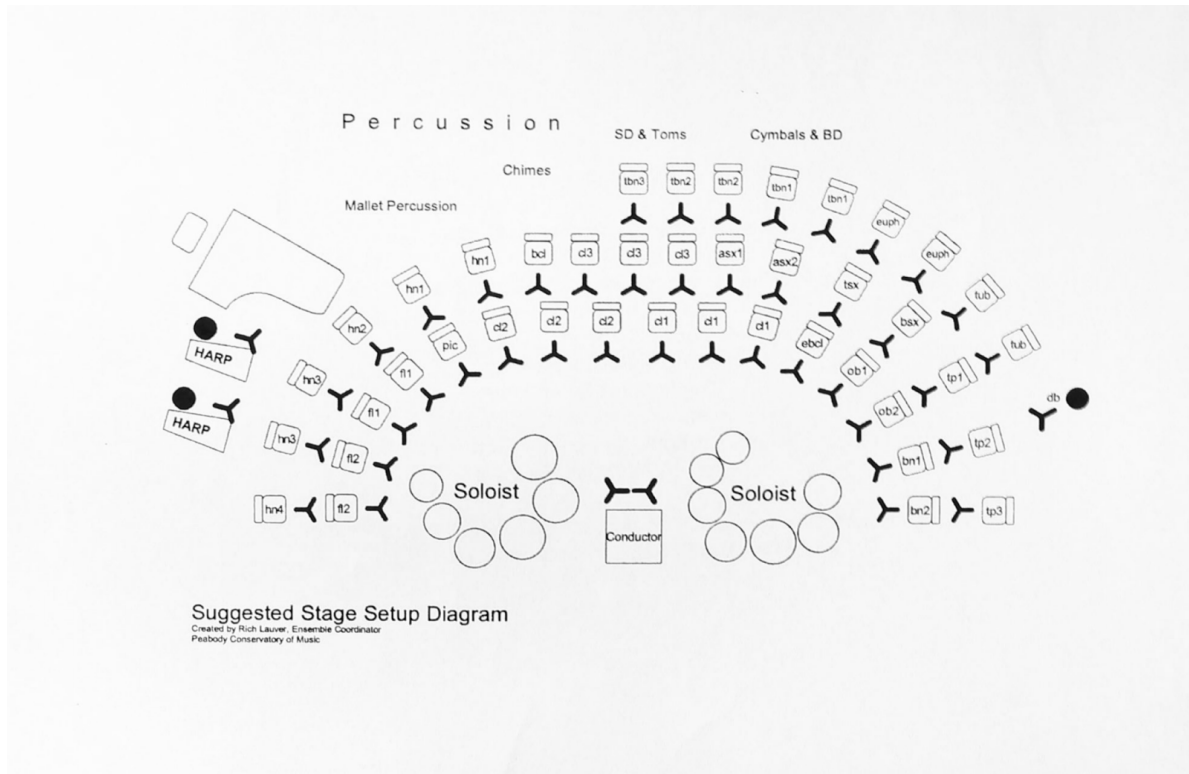
Cymbals (Various)

Tambourine

Wood Block

Triangle
 Snare Drum
 5 Tom-Toms
 Tenor Drum
 Tam-Tam (Large)
 Bass Drum

Suggested Stage Set-Up:²⁶



²⁶ The stage set-up included here and all subsequent stage set-up diagrams are reproduced from their respective scores.

Short Bio:

Known as the pioneer of minimalism, a musical style involving repetition and ostinato, Philip Glass has composed a myriad of works including ten symphonies, over twenty operas, two piano concertos, concertos for violin, saxophone quartet and orchestra, piano, timpani, string quartets, film soundtracks, and solo works for piano and organ. A graduate of the University of Chicago, Juilliard School, and student of Darius Milhaud and Nadia Boulanger, Glass developed a composition style that explored electro-acoustic sound. He formed the Philip Glass Ensemble in 1967, a group consisting of seven musicians playing amplified and mixed keyboard and woodwind instruments.

TWO SOLOISTS

PRISM RHAPSODY II (2002)

KEIKO ABE (B. 1937)

PUBLISHER:

Xebec Music Publishing Co. Tokyo, Japan

Difficulty:

Advanced

Duration:

15:45

Ensemble Instrumentation:

Standard Wind Band plus Piano and Harp

Solo Instrumentation:

Two Marimbas

Additional Percussion:

Timpani

Snare Drum

Timbales

Tom-tom

Mokusho

Suspended Cymbal

Tam-tam

Short Bio:

Keiko Abe is a Japanese marimba player and composer. She was the first woman inducted into the PAS Hall of Fame (1993) and with her partnership with Yamaha, helped to develop the five-octave marimba. Abe is a pivotal figure in the use of the marimba, not just in its development, but also in her musical usage of the instrument. Several of her pieces are considered standards in the marimba repertoire and she is active as an advocate, commissioner, teacher, clinician, composer, and soloist.

TWO SOLOISTS**DYNASTY DOUBLE TIMPANI CONCERTO (2011/2014)**JAMES OLIVERIO (B.1956)

Publisher:

OMI M. Group, LLC

Movements:

- I. Impetuous
- II. Naiveté
- III. Interlude
- IV. Ancestors Within
- V. Destiny

Difficulty:

Advanced

Duration: ~24:00

- I. 3:29
- II. 4:29
- III. 1:48
- IV. 5:17
- V. 8:37

Instrumentation:

Standard wind ensemble plus contrabass clarinet, contra alto clarinet, alto flute, and two harps

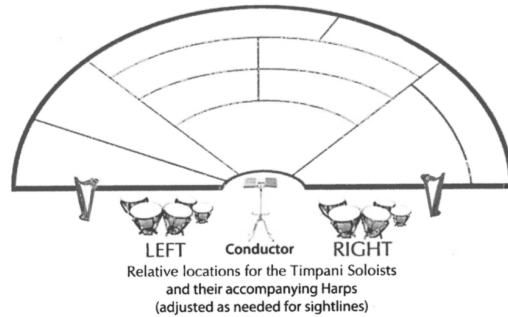
Solo Instrumentation:

Two Timpani

Additional Percussion: (4)

- Large Bass Drum
- Suspended Cymbal (large and small)
- Small Bass Drum
- 2 Marimbas
- Xylophone
- Triangle
- Crash Cymbal

Suggested Setup:



PERFORMANCE NOTE: Oftentimes thematic material is shared between the two soloists, so the symbol "m" is used in the Timpani Soloists' parts to indicate a note which is to be brought out as the "melody" note in any such designated passage.

Short Bio:

James Oliverio (b.1956) is currently the Executive Director of the Digital World's Institute and Professor of Digital Music at the University of Florida. He is active as a researcher, consultant, composer, educator, and producer.

TWO SOLOISTS
DOUBLE PERCUSSION CONCERTO (2014)
BALJINDER SEKHON

Movements:

I Shadow

II Light

Duration: ~13:30

6:45+ 6:45

Difficulty:

Advanced

Publisher:

Glass Tree Press

Ensemble Instrumentation:

Standard Wind Ensemble + Piano

Soloist Instrumentation:

Soloist 1

Marimba (5 octave)

Brake Drum

Snare Drum

Very Large Tom (shared)

Large Bass Drum (shared)

Suspended Cymbal (shared)

Soloist 2

Vibraphone

Very Large Woodblock

Snare Drum

Very Large Tom (shared)

Large Bass Drum (shared)

Suspended Cymbal (shared)

Additional Percussion (5)**Percussion 1**

Vibraphone
Large Rain Stick
Suspended Cymbal
Crash Cymbals
Snare Drum
Brake Drum

Percussion 2

Xylophone
Glockenspiel
Tambourine
Large Ocean Drum
Bongos
Tam-Tam

Percussion 3

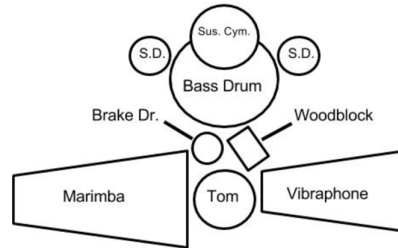
Tubular Chimes
Triangle
Large Shaker
Woodblock
Cowbell
Large Tom

Percussion 4

Crotales (low octave)
Large Sizzle Cymbal
Sandpaper Blocks
Concert Bass Drum

Percussion 5

Timpani

Suggested Stage Set-up:**Short Bio:**

Baljinder Sekhon is a graduate of the University of South Carolina and the University of Rochester's Eastman School of Music. Sekhon traveled as a freelance percussionist, composer, and teacher prior to beginning graduate work at Eastman. Currently on the composition faculty at the University of South Florida, Sekhon continues to compose new works.

TWO SOLOISTS**WU XING (2016)**JAMES SYLER (B.1961)

Publisher:

James Syler

Difficulty:

4—according to publisher rating

Duration:

10:00

Ensemble Instrumentation:

Standard concert band

Soloist Instrumentation:**Percussion 1**

Large Bass Drum

Large Gong

String Bow

Small Suspended Cymbal

Closed Hi-Hat

Small Triangle

29" Timpani with large upside-down cymbal

Tub of Water

Cymbal with leather hand strap

*Long Wood Pole

Brake Drum

Kick Bass

Floor Tom

Percussion 2

Medium Bass Drum

Thunder Sheet

Finger Cymbal

Snare Drum
 Brake Drum
 Closed Hi-Hat
 Ocean Drum
 *Long Wood Pole
 Kick Bass Drum
 Floor Tom

Score Indication:

** Recommend a wood pole approximately 6 feet x 1" available at any home or hardware supply store. If damage to the hall floor is a concern, try making a wood base about 2' square.*

Additional Percussion:

Bells
 Vibraphone
 Chimes
 Crotales
 Xylophone
 Marimba

Program Notes:

As a percussionist turned composer, percussion playing has always felt inherently “earthy” to me. Percussion sounds are rooted in a variety of raw materials - wood, metal, yarn, plastic, calfskin, and everything in-between. It is music making that requires the musician to play a wide variety of instruments as opposed to mastering one. As I began thinking about what I wanted to hear for this piece, I went back to the basic categories of percussion and they reminded me of the elements found in a variety of traditional thought systems.

The Wu Xing (pronounced *wu-shing*) are the traditional Chinese five phases - Wood, Fire, Earth, Metal, and Water. “Wu” refers to the number 5 and “Xing” means phases. In Wu Xing the concept is more fluid, ever-changing, and more akin to phases. Over time, the concept of Wu Xing has been extended to many principles of life like social norms, medicine, color, design, cooking, and more. So, this became my organizing concept for this work. The related concept of the Cycle of Generation (Sheng) is also used to give the music form: Metal enriches Water, Water feeds Wood, Wood burns in Fire, Fire produces Ash, and Ash returns to Earth. These five phases also have traditional pitch associations in Western solfege that produce a pentatonic scale and these corresponding harmonies

Metal - Water - Wood - Fire - Earth re la mi sol do ii vi iii V I
 in Bb: Cm Gm Dm F Bb

This work is a Concertino for Two Percussion and Band. Each section of the music - Metal, Water, Wood, Fire, Earth - is in the corresponding tonal areas of Cm Gm Dm F and Bb. The resulting chord progression of Cm Gm Dm F Bb briefly appears at the beginning of the "Wood" section and is repeated in the last "Earth" section as the culmination of the Wu Xing concept. The number 5 is referred to throughout the idea of Wu Xing and I have used it here in a variety of musical ways - 5-measure phrases, 5-note harmonies, a 5-note melody, 5-note rhythms, etc. The work features two solo percussionists playing a variety of sounds organized by instruments made of, or representing, metal, water, wood, fire, and earth. The final "Earth" section uses two bass drums playing a 5-note rhythm, in five phrases, of five rhythms each, that grows in power to the end. Winner of the 2016 College Band Director's National Association Young Band Composition Contest, and completed January 25, 2016 in San Antonio, Texas.

Short Bio:

American composer, James Syler (b. 1961), is a prominent composer of wind, orchestral, and vocal music. He has received numerous awards including the National Band Association Composition Award and has studied with Pulitzer Prize winner, Michael Colgrass. Currently on faculty at the University of Texas San Antonio, Syler teaches composition, orchestration, contrapuntal techniques, masterpieces of music, and American roots music.

THREE SOLOISTS**THE GLORY AND THE GRANDEUR (1988/2003)**

RUSSELL PECK (1945-2009)

Publisher:

Russell Peck

Duration:

12:00

Difficulty:

Medium- suitable for strong high school or collegiate ensemble

Ensemble Instrumentation:

Standard Wind Band

Soloist Instrumentation:

Snare Drum

2 Toms

Small Bass Drum

Suspended Cymbal

Additional Percussion:

2 Xylophones

Marimba

Vibraphone

2 Glockenspiels

Crotales

2 Triangles

Crash Cymbals

3 Chinese Cymbals

3 Chinese Opera Gongs

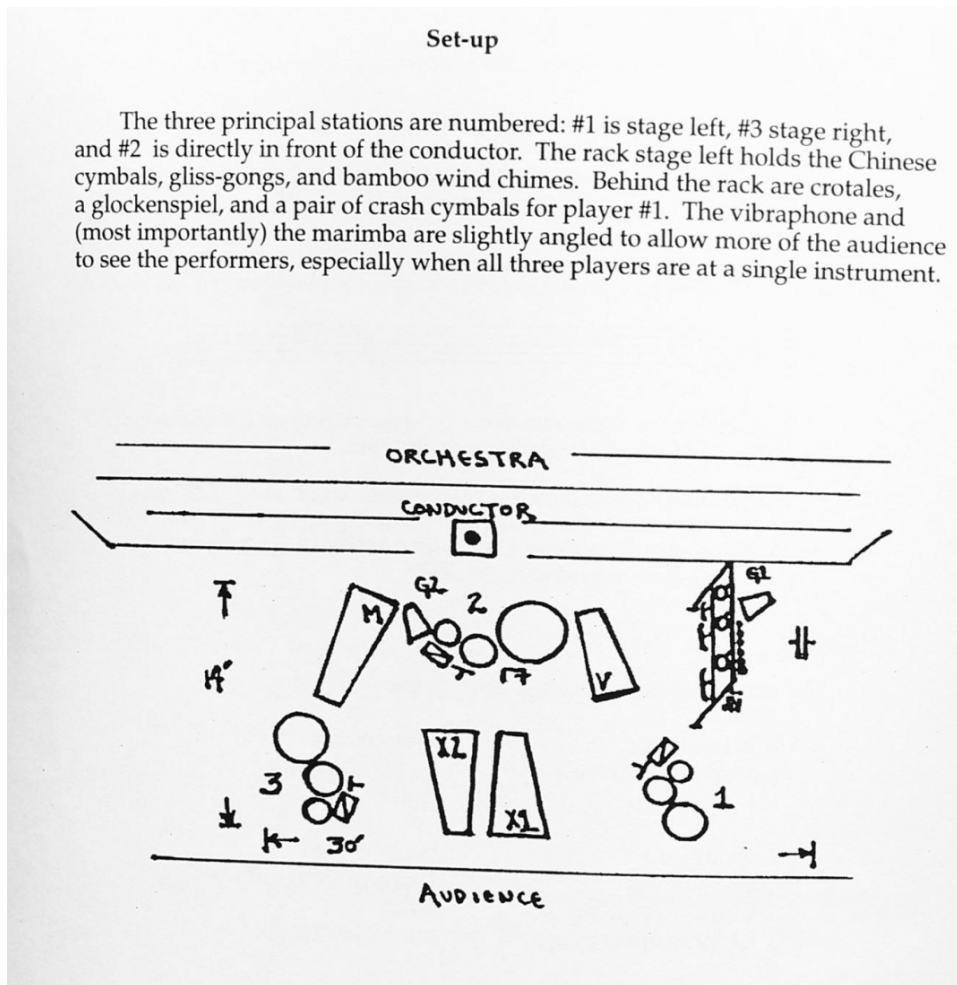
Tambourine

Bamboo Wood Chimes

Güiro

Sandpaper Blocks

Suggested Set-up:



Short Biography:

Russell Peck (1945-2009) is an American composer who has produced numerous works for orchestra, band, and percussion. Born in Detroit, Michigan, Peck attended the University of Michigan for his Bachelor's, Master's, and Doctoral degrees where he studied composition with Leslie Bassett, Gunther Schuller, Ross Lee Finney, George Rochberg, and Clark Eastham. His works have been performed internationally and with several major orchestras in the United States including the Boston Symphony and The Atlanta Symphony Orchestra.

THREE SOLOISTS

LEGACY (2003)

JARED SPEARS (B.1936)

Publisher:

Southern Music Company

Duration:

10:30

Difficulty:

3- according to publishing company

Ensemble Instrumentation:

Large Band plus Contra alto clarinet, contra bass clarinet,

Includes supplemental European parts: E-flat horn, trombone in B-flat, Tubas in E-flat and B-flat

Soloist Instrumentation:**Percussion 1: (2)**

Marimba

Finger Cymbals

Temple Blocks

Bass Drum

Percussion 2: (2)

Vibraphone

Timpani

Maracas

Suspended Cymbal

Percussion 3: (2)

Snare Drum

Triangle

Tom-toms

Short Bio:

Jared Spears (b.1936) is an American composer born in Chicago, Illinois. After receiving a Master's degrees in composition and percussion from the Cosmopolitan School of Music and a Doctorate in composition from Northwestern University, Spears taught theory, composition, percussion, and band. Currently Professor of Music Emeritus at the University of Arkansas, Spears continues to compose, conduct, and appear at clinics across the United States.

FOUR SOLOISTS**POLYPHONIES FOR PERCUSSION (1960)**

WARREN BENSON (1924-2005)

Publisher:

Leeds Music Corporation

Duration:

5:00

Difficulty:

Medium- suitable for high school ensemble

Ensemble Instrumentation:

Standard Concert Band plus D-flat piccolo, Alto Clarinet, Horns in E-flat,

Soloist Instrumentation:**Percussion 1**

Tambourine

Tom-toms

*Three Tom-Toms may be replaced by any drums without snares as long as three levels of pitch are maintained.

Percussion 2

Snare Drum

Field Drum

Woodblock

*Woodblock on music rack or table and cushioned.

Percussion 3

Timpani

*If only two timpani are present, play all high notes as B-flat as far as letter "B" then see alternate notation.

Percussion 4

Bass Drum

Suspended Cymbal

Triangle

Bass Drum is to be laid flat on two chairs. Triangle suspended from music rack. Cymbal on stand.

Short Bio:

Born in Detroit Michigan in 1924, Warren Benson would go on to be a prominent composer, educator, and author. Benson's interest in contemporary poetry inspired much of his vocal writing, including that written for solo voice, choir, and voice with mixed instruments. As a percussionist, Benson performed with the Detroit symphony and has written over 150 works for every genre except opera. His music is described as "inclusive music, incorporating tonality, free atonality, serialism, ethnic elements and other strains. At times one of these may predominated at others they may intermingle throughout; however, the material is very much Benson's creation rather than derivative of others."²⁷ Benson was professor of percussion and composition at Ithaca College for 14 years before he taught at Eastman where he retired. Benson's best known works for winds include *The Passing Bell* (1974), *The Solitary Dancer* (1966), *The Leaves are Falling* (1964), and *Symphony No. 2- Lost Songs* (1983).

²⁷ Elliott Schwartz and Daniel Godfrey in book *Music Since 1945: Issues, Materials and Literature*.

FOUR SOLOISTS**DÉJÀ VU (1977)**

MICHAEL COLGRASS (B.1932)

Publisher:

Carl Fisher

Duration:

18:00

Ensemble Instrumentation:**Band I**

Flute I, II, III

(flute II alternates with piccolo)

(flute III alternates with Alto flute)

Bb Clarinet I, II,II

(clarinet II alternates with Eb Clarinet)

(clarinet III alternates with Bass Clarinet)

Bassoon I,II,III

(Bassoon III alternates with contrabassoon)

F Horn I,II,III,IV

Bb Trumpet I,II,III

(Trumpet I alternates with Bb Piccolo Trumpet if necessary for high Eb's)

Trombone I,II

Bass Trombone

Tuba

Harp I,II

Piano/Celesta

Band II

Flute IV, V, VI

(flute IV atl. piccolo)

(flutes V,VI alt. Alto flute)

Bb Clarinet IV, V, VI

Bb Contrabass Clarinet

Bb Soprano Saxophone

(alt Eb alto sax)

Bb Trumpet IV,V,VI

(V,VI alt. flugelhorn)

Trombone IV, V, VI
Euphonium
2 Contrabassoons

Soloist Instrumentation:

Percussion I

Orchestra bells
8 Roto-toms (2-18", 2-16", 14", 12", 10")
4 Wood blocks (graduated), 3 sizzle cymbals (22", 20", 18")
1 pair of very large plate cymbals (Zildjian)

Percussion II

Vibraphone
Tom-tom
Snare Drum
Timbales
Bass Drum
Bamboo wind chimes
String of elephant bells
Suspended cymbal (8")
5 Cowbells (graduated)
3 Tambourines (graduated)
Large Gong

Percussion III

Marimba
2 Tenor drums
2 Field drums
Suspended cymbal (10")
2 Sizzle cymbals (18", 16")
Wood block
Cowbell

Percussion IV

5 Timpani (30", 28", 2-25", 24")
Chimes
4 Triangles (graduated)

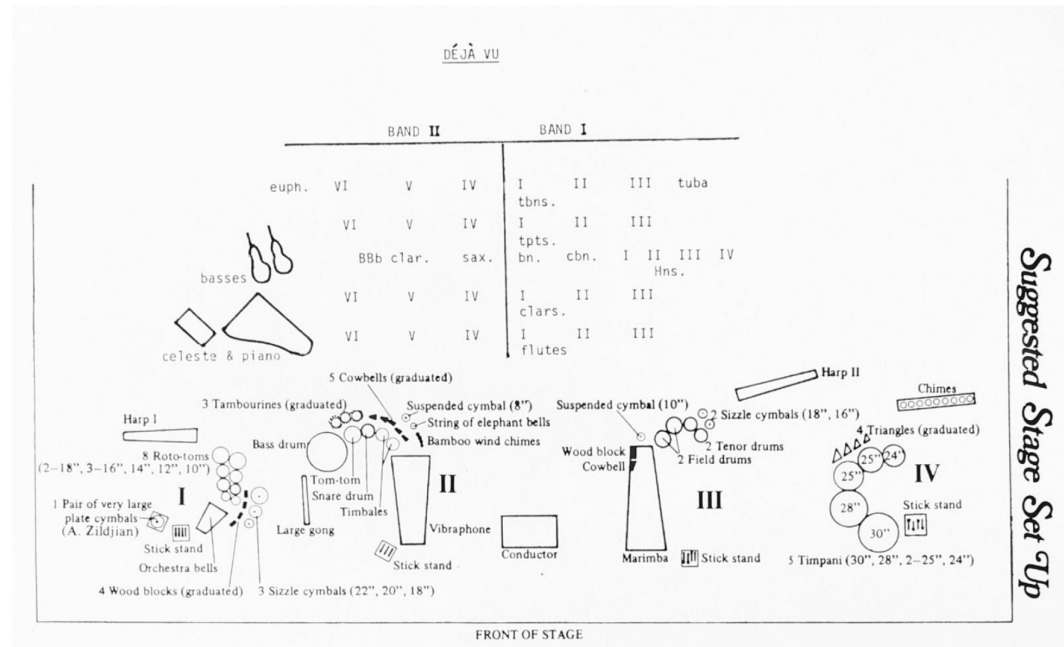
***Also required for the percussionists:**

8 music racks (minimum)

4 stick stands (minimum)

**Animal-skin heads are preferred on all drums*

Suggested Set-up:



Short Bio:

Michael Colgrass is an American composer and Pulitzer Prize winner known for incorporating Indian elements into his works for winds. *Bali* (2005), *Raag Mala* (2005), *Old Churches* (2000), *Winds of Nagual* (1985), and *Arctic Dreams* (1991) are examples of compositions that explore Indian instruments and sounds as well as Inuit throat singing. Colgrass began his career as a percussionist performing extensively nationally and internationally. As a composer, he studied with Darius Milhaud at the Aspen music festival and Lukas Foss at Tanglewood. Colgrass won the Pulitzer Prize in music for the orchestral version of *Deja Vu* in 1978.

FOUR SOLOISTS**MUSIC FOR PERCUSSION AND BAND (1996)**

DANIEL BUKVICH (B. 1954)

Difficulty:

4—according to publisher

Duration:

17:30

Ensemble Instrumentation:

Standard Wind Band

Soloist Instrumentation:

Maraca

Tambourine

Triangle

14" Cymbal

Metal Mixing Bowl

Marimba (Shared by all soloists)

Timpani

Hand Clapping

Additional Percussion:

Metal Clave

Bass Drum

Metallic Clanks (Pot lids, silverware, pans)

Tenor Drum

Tom-tom

Snare Drum

Wood Block

Suspended Cymbal

Hand Cymbal

Program Notes:

"Music for Percussion and Band" is Bukvich's tribute to the Steve Reich Ensemble. Dan wanted to come up with piece for percussion and band in which the percussion parts were technically relatively accessible to high school students but that would be a challenge to perform.

The piece requires a high level of conducting and organization because of its theatrical nature. At one point in the piece, the band is broken up into four groups. Each group must follow one of the four percussionists who are positioned in front of the group, acting as conductors.

Included In Score:

There are two ways to perform this piece. One way is to play the percussion parts as they are written in the score. The other is to improvise the percussion parts.

Short Bio:

Daniel Bukvich (b.1954) is a composer, conductor, percussionist, and educator from Montana. Currently on faculty at the University of Idaho, Bukvich has composed for orchestras, choirs, bands, chamber ensembles, and solo instruments.

FOUR SOLOISTS

CONCERTO FOR FOUR PERCUSSION SOLOISTS (1996)

WILLIAM KRAFT (B.1923)

Publisher:

Theodore Presser Company

Difficulty:

Soloist parts require maturity and proficiency: Advanced- collegiate ensemble

Extremely difficult- requires technical proficiency on all instruments to play at extreme dynamic and tessitura ranges

Duration: ~23:00

- I. 5:44
- II. 4:58
- III. 12:14

Movements:

- I. *Recitavo Quasi Senza Misura*
- II. *Allegro Con Brio*
- III. *Cadenza e Variazioni*

Ensemble Instrumentation:

Standard wind ensemble plus piano

Soloist Instrumentation:

Percussion 1

4 Timpani

5 Graduated Wood Drums

(3 Woodblocks, 2 Temple Blocks played with hard vibraphone mallets with rattan stems)

Tambourine

Percussion 2

5 Graduated Drums

(Tenor Drum, Field Drum, Snare Drum, 2 Bongos)

6 Crotales (A4,B,D,Eflat,E,F5)

Chimes

Glockenspiel (can be shared with Percussion 4)

Percussion 3

Vibraphone

Xylophone (can be shared with Percussion 4)

Small Bell with Clapper (pitch C)

5 Graduated Metals

(3 Cymbals, 2 Triangles)

Bass Drum

Percussion 4

Glockenspiel

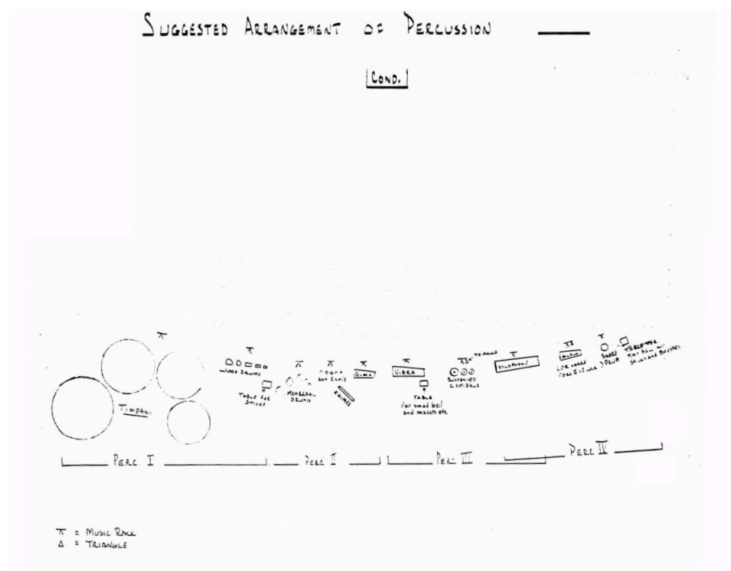
Snare Drum

Xylophone, Triangle

Song Bells (optional)

*Song Bells (e.g. Deagan Model No. 100). They are not manufactured at the present time. They form an overlap in pitch and sound between the vibraphone and the glockenspiel. They are not to be confused with the toy instrument of the same name.

Suggested Set-up:



Short Bio:

William Kraft (b.1923) is an American percussionist, composer, and educator. At Columbia University, Kraft studied composition with Henry Cowell, Jack Beeson, and Henry Brant. He also studied timpani, percussion, and conducting. As a percussionist, Kraft performed with the Metropolitan Opera, Dallas Symphony, and Los Angeles Philharmonic. He is currently professor emeritus at the University of California- Santa Barbara. Kraft has written extensively for solo instruments, chamber ensembles, and orchestras. His notable works for band include *Concerto for Four Percussionists and Wind Ensemble* (1996) and *The Wrath of other Winds* (1986 rev. 1996) for five percussion soloists and wind band.

FOUR SOLOISTS

ODYSSEY FOR PERCUSSION AND BAND (2000)

ELLIOT DEL BORGO (1938-2013)

Publisher:

Curnow Music Press, Inc.

Difficulty:

Medium Easy

Grade 1

Duration:

5:00

Ensemble Instrumentation:

Concert band

*Only two clarinet, trumpet, and trombone parts

*Includes part for alto clarinet

Soloist Instrumentation:**Percussion 1**

Bongos

Woodblock

Bells

Suspended Cymbal

Percussion 2

2 timpani

Chimes

Gong

Percussion 3

Snare Drum

Wood Drum

Triangle

Wind Chimes

Percussion 4

Tom-toms

Temple Blocks

Synthesizer (or piano)

Short Bio:

A native of New York, Elliot del Borgo (1923-2013) studied composition with Vincent Persichetti and trumpet with Gilbert Johnson at the Philadelphia Conservatory. His previous degrees were from the State College of New York and Temple University. Del Borgo was inducted into the American Bandmasters Association in 1993 and held a position at the Crane School of Music in New York from 1966 to 1995. In that time, he was a clinician, educator, consultant, and conductor both internationally and in the United States. Having composed over 600 pieces for a variety of ensembles, del Borgo's music can be found in almost every middle and high school in the United States.

FOUR SOLOISTS

BLACK NIGHTSHADE (2014)

DANA WILSON (B. 1946)

Publisher:

Dana Wilson

Difficulty:

Not very difficult- suitable for high school ensemble

No straining technical, rhythmic, melodic, or range requirements

Duration:

9:00min

Ensemble Instrumentation:

Standard wind band plus piano

Optional oboe

Soloist Instrumentation:**Percussion 1**

Timpani

Suspended Cymbal

Water Gong

Clave

Bass Drum

Wood Block (small and large)

Temple Blocks

Small Cymbal

Cow Bell

Tambourine

Tam-tam

Vibraslap

Maracas

Percussion 2

Brake Drum

Large Cymbal

Snare Drum

Quica or Quiro

Glass Wind Chimes

Glockenspiel
Bongo
Triangle
Rain Stick

Percussion 3

Tam-tam
Crotales
Tom-toms
Ago-go Bells
Medium Cymbal
Vibraphone

Percussion 4

Timpani

Short Bio:

Dana Wilson (b. 1946) is an American composer who has been commissioned and performed by chamber ensembles, soloists, orchestras, and wind bands internationally and in the United States. Wilson has won prestigious awards including the Sudler International Composition Prize as well as the ABA Ostwald Award. After graduating with a Doctorate in Composition from the Eastman School of Music, Wilson taught at Ithaca College where he is currently professor emeritus.

FOUR SOLOISTS**CONCERTINO FOR FOUR PERCUSSION (2014)**

DAVID GILLINGHAM (B. 1947)

Publisher:

C. Alan Publications

Difficulty:

Advanced

Duration:

9:00

Ensemble Instrumentation:

Standard Wind Ensemble plus harp

Soloist Instrumentation:**Percussion 1**

Timpani

Bells

Suspended Cymbal

Crash Cymbals

Bass Drum (2)

Tam-Tam

Percussion 2

Xylophone

Marimba

Tam-Tam

Percussion 3

Marimba

Hi-Hat

Percussion 4

Vibraphone

Chimes

Triangle

Bass Drum (2)

Program Notes:

PROGRAM NOTES

Concertino for Four Percussion was commissioned by the Oklahoma State University Wind Ensemble, Joseph Missal, conductor and Wayne Bovenschen, Professor of Percussion Studies.

The *Concertino* or "small concerto" seeks to exploit keyboard, membrane, and auxiliary percussion instruments with the marimbas, xylophone, timpani, vibraphone, and bass drums as the featured instruments assisted by crash cymbals, suspended cymbal, tam-tam, bells, chimes, triangle, and hi-hat to enhance the ensemble and the solo instruments.

Two thematic motives are used as a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic and the second, played by vibraphone and bells, is haunting. The following *Allegro* is structured similar to a rondo with recurrences of both themes interspersed by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by a relentless rhythmic competition of two sets of bass drums which accompany the primary thematic material as first heard in the slow introduction. The work draws to a resounding conclusion when the second haunting theme is stated dramatically in tour de force by the accompaniment.

-David R. Gillingham

Short Bio:

David Gillingham (b.1947) holds a Doctorate in Composition from Michigan State University. Prior to his terminal degree, Gillingham attended the University of Wisconsin-Oshkosh where he received his Bachelor's and Master's degrees in Music Education. With recordings appearing on Naxos, Klavier, Summit, Centaur, Sony, Mark, and White Pine, his music has been performed by numerous high school and collegiate ensembles throughout the nation.

FIVE SOLOISTS**CONCERTINO FOR PERCUSSION AND BAND (1960)**

JAMES CLIFTON WILLIAMS (1923-1976)**Publisher**

Summy-Birchard Publishing Company

Difficulty:

Medium Easy- suitable for middle school or high school band

Duration:

8:30

Ensemble Instrumentation

Standard Wind Band plus contrabassoon, alto clarinet, contra bass clarinet,

Soloist Instrumentation:

Timpani

Snare Drum

Tenor Drum

Suspended Cymbals

Bass Drum

Gong

Crash Cymbals

Triangle

Chimes

Bells

Small Cymbals

Tom-toms (can be substituted with temple blocks)

Short Bio:

Horn player, composer, pianist, and educator James Clifton Williams (1923-1976) was born in Little Rock Arkansas in 1923. From there he would go on to become a professional horn player and even a drum major in the Army Air Corps Band. Williams received his B.M. from Louisiana State University and his M.M. from the Eastman School studying with Helen Gunderson (LSU), Bernard Rogers, and Howard Hanson. Williams is a prolific composer, having written numerous works for the wind band medium including *Fanfare and Allegro* and *Symphonic Suite* for which he won Ostwald Awards in 1956 and 1957 respectively. Chair of the Music Theory and Composition Department, Williams served on the faculty of the University of Texas School of Music until his death in 1976.

FIVE SOLOISTS**SYMPHONY FOR DRUMS AND WIND ORCHESTRA (1963)**

WARREN BENSON (1924-2005)

Duration:

~22:00

Difficulty:

Advanced

Publisher:

Henmar Press Inc,

Movements:

- I. *Invocation*
- II. *Contemplation*
- III. *Declaration*

Ensemble Instrumentation:

Standard Wind Band plus contra bassoon, 6 trumpets in C, 2 bass trombones, 2 harps, piano

Soloist Instrumentation:

Small Triangle

Large Triangle

Tambourine

Suspended Sleigh Bells

Small Suspended Cymbal

Large Suspended Cymbal

Small Gong

Large Gong

Snare Drum

Field Drum

3 Tom Toms (small, medium, large)

Bass Drum

Xylophone

Bells

Chimes

Vibraphone

Additional Percussion:

Timpani (4 Drums)

Short Bio:

Born in Detroit Michigan in 1924, Warren Benson would go on to be a prominent composer, educator, and author. Benson's interest in contemporary poetry inspired much of his vocal writing, including that written for solo voice, choir, and voice with mixed instruments. As a percussionist, Benson performed with the Detroit symphony and has written over 150 works for every genre except opera. His music is described as "inclusive music, incorporating tonality, free atonality, serialism, ethnic elements and other strains. At times one of these may predominated at others they may intermingle throughout; however, the material is very much Benson's creation rather than derivative of others." Elliott Schwartz and Daniel Godfrey in book *Music Since 1945: Issues, Materials and Literature*. Benson was professor of percussion and composition at Ithaca College for 14 years before he taught at Eastman where he retired. Benson's best known works for winds include *The Passing Bell* (1974), *The Solitary Dancer* (1966), *The Leaves are Falling* (1964), and *Symphony No. 2- Lost Songs* (1983).

FIVE SOLOISTS

CONCERTO FOR PERCUSSION AND WIND ENSEMBLE (1972)

KAREL HUSA (1921-2016)

Publisher:

Associated Music Publishers, Inc.

Difficulty:**Movements:**

- I. *Maestoso*
- II. *Moderato Molto*
- III. *Allegro ma non troppo*

Duration: ~18:00

- I. 3:16
- II. 4:12
- III. 7:54

Ensemble Instrumentation:

Large Band with alto clarinet, optional Contrabass Clarinet, Bass Saxophone, Contrabassoon and string bass

Soloist Instrumentation:

Timpani
Bell Lyre
Chimes
Glockenspiel
Marimba (or Xylophone)
Vibraphone
Xylophone
Snare Drum
3 Tom-Toms (small, medium, large)
Tenor Drum
Triangle (large)
3 Antique Cymbals (C,E,B)
Crash Cymbals
Sizzle Cymbal

3 Suspended Cymbals (small, medium, large)
 3 Gongs (small, medium, large)
 Claves

Performance Notes:

PERFORMANCE NOTES

Despite the size of the performing ensemble, passages marked *solì* (one player on the part) should be respected. Other players enter where *tutti* is indicated.

Quarter tones are designated by the following arrow notation:

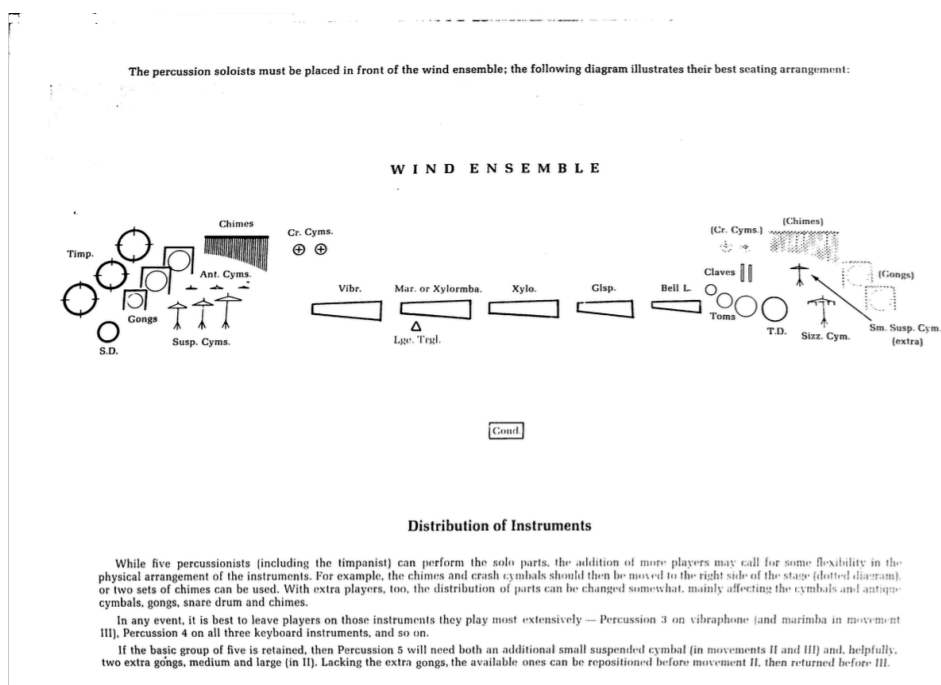
higher = $\uparrow \flat \sharp$ or lower = $\downarrow \flat \sharp$

These indications are valid only for the one note they precede.

Five percussionists, including the timpanist, can perform the solo parts. In the first movement, the timpanist plays gongs, cymbals, and antique cymbals.

The bell lyre should have steel (not aluminum) resonators: otherwise, another glockenspiel is to be used.

Suggested Set-up:



Short Bio:

Czech composer Karel Husa (1921-2016) is regarded as one of the most prolific composers in the twentieth and twenty-first centuries. His *Music for Prague* (1968) *Apotheosis of this Earth* (1970) *Smetana Fanfare* (1984) and *Les Couleurs Fauves* (1996) are staples of the wind band repertoire. A graduate of the Prague Academy and the Paris Conservatoire, Husa studied with Nadia Boulanger and Arthur Honegger. Husa studied violin, piano, conducting, and composition.

FIVE SOLOISTS**QUINTESSENCE**WILLIAM KRAFT (B.1923)

Publisher:

New Music West

Duration: ~20:00**Difficulty:**

Extremely difficult because of meter shifts, dynamic range,
Suitable for advanced ensemble

Movements:

1. *Allegro con Forza*
2. *Freely- non-synchronized*
3. *Allegro*

Ensemble Instrumentation:

Piccolo (doubling 4th flute)
3 flutes (all doubling piccolo)
2 oboes
English Horn
E-flat clarinet
16 B-flat clarinets
Contra alto clarinet
Bass clarinet
2 bassoons
2 alto saxophones
Tenor saxophone
Baritone saxophone
5 horns
8 cornets or trumpets
4 trombones (4th plays bass tbn)
2 euphoniums
4 tubas
Cello (3 de oioire)
String bass (1 or more)
Piano/celeste

Harp

6 offstage crotale players:

Soloist Instrumentation:

Percussion 1

5 Timpani

2 suspended cymbals (18", 20") plus one on which to place crotales C4, C-sharp, D-sharp, D, F-sharp4)

Percussion 2

5 Graduated Drums (tenor, field, snare, pair of bongos)

Marimba

Large Tam-tam

Percussion 3

Pad (made of leather such as a chair or bar stool) struck with lath or a piece of wood .25" x 2" x 16"

Bass Drum

Vibraphone

1 Pair of cymbals ca 14"

Crotale (D-sharp4->sounding 15va)

5 Nipple Gongs

Percussion 4

5 temple blocks

2 pairs of cymbals ca 12" and 16"

Large suspended cymbal

5 Brake Drums

Vibraphone

Glockenspiel

Percussion 5

2 snare drums (high and low)

5 graduated pieces of lead pipe

4 graduated cymbals

1 pair of cymbals 18"

5 mixed drums : for example, Large tom-toms, medium tom tom, pair of timbales, and 1 bongo

OR 5 Roto Toms

Vibraphone to be shared with PIV and played from the back side

Xylophone

Chimes

Additional Percussion:

(6 offstage crotales as mentioned in instrumentation)

Short Bio:

William Kraft (b.1923) is an American percussionist, composer, and educator. At Columbia University, Kraft studied composition with Henry Cowell, Jack Beeson, and Henry Brant. He also studied timpani, percussion, and conducting. As a percussionist, Kraft performed with the Metropolitan Opera, Dallas Symphony, and Los Angeles Philharmonic. He is currently professor emeritus at the University of California- Santa Barbara. Kraft has written extensively for solo instruments, chamber ensembles, and orchestras. His notable works for band include *Concerto for Four Percussionists and Wind Ensemble* (1996) and *The Wrath of other Winds* (1986 rev. 1996) for five percussion soloists and wind band.

SIX SOLOISTS**CONCERTO FOR PERCUSSION AND WINDS (1963)**

JAMES CLIFTON WILLIAMS (1923-1976)

Publisher:

Summy-Birchard Publishing Company

Difficulty:

Medium

Duration: ~15:00**Ensemble Instrumentation:**

Standard Concert Band

Soloist Instrumentation:

Timpani

Xylophone

Tom-toms

Suspended Cymbal

Finger Cymbals

Temple Blocks

Bass Drum

Snare Drum

Cymbal

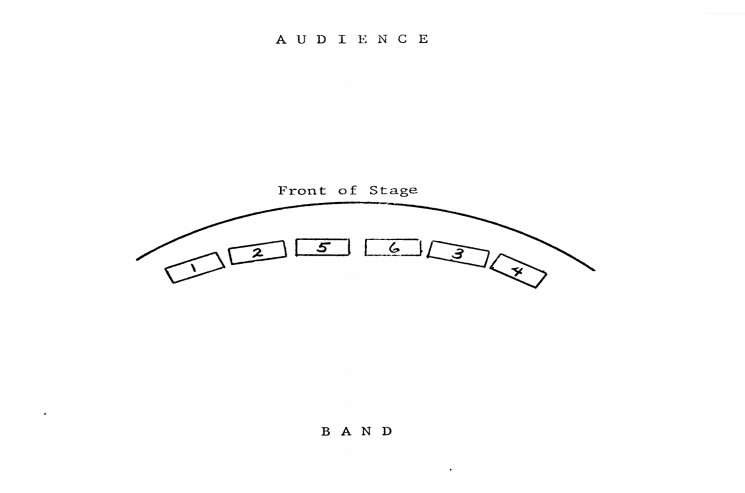
Triangle

Slap Stick

Field Drum

Vibraphone

Suggested Set-up



Short Bio:

Horn player, composer, pianist, and educator James Clifton Williams (1923-1976) was born in Little Rock Arkansas in 1923. From there he would go on to become a professional horn player and even a drum major in the Army Air Corps Band. Williams received his B.M. from Louisiana State University and his M.M. from the Eastman School studying with Helen Gunderson (LSU), Bernard Rogers, and Howard Hanson. Williams is a prolific composer, having written numerous works for the wind band medium including *Fanfare and Allegro* and *Symphonic Suite* for which he won Ostwald Awards in 1956 and 1957 respectively. Chair of the Music Theory and Composition Department, Williams served on the faculty of the University of Texas School of Music until his death in 1976.

SIX SOLOISTS**BLACK RAINBOW (2014)**

NATHAN DAUGHTREY (B.1975)

Publisher:

C. Alan Publications

Duration:

8:30

Difficulty:

Ensemble: 4

Soloists: 5

Ensemble Instrumentation:

Standard concert band (optional bassoon)

Soloist Instrumentation:**Percussion 1**

Timpani, Sizzle Cymbal, Egg Shaker(s), Triangle

Percussion 2

Bells, Crotales, Xylophone, Shared Marimba

Percussion 3

Vibraphone, Shared Marimba, Suspended Cymbal

Percussion 4

Marimba (4.3 octave), China Cymbal, Suspended Cymbal, Shared Vibraphone

Percussion 5

4 Concert Toms, Bongos, China Cymbal, Wind Chimes, Ocean Drum

Percussion 6

Concert Bass Drum, Tam-tam, Suspended Cymbal, 2 Congas

Short Bio:

Nathan Daughtrey (b. 1975) is an active percussionist, performing artist, and clinician for Yamaha, Vic Firth, Black Swamp, and Zildjian. He has traveled nationally giving masterclasses and has recorded two solo albums available on YouTube—“Spiral Passages” and “Yuletide Marimba.” An avid and proficient composer, Daughtrey has published over sixty pieces for percussion ensemble, soloists, band, and orchestra. He is currently the Visiting Lecturer of Percussion at High Point University in North Carolina.

SIX SOLOISTS

PRIMALITY (2006)

JULIE GIROUX (B. 1961)

Movements:

Friday Night

The Morning After

Saturday Night

Difficulty:

Grade 5

Duration:

7:00

Publisher:

Musica Propria

Instrumentation:

Standard Wind Band plus Contra alto clarinet, Contrabassoon, Cello, Double Bass

Optional Accordion

Soloist Instrumentation:

Metal Bar or Large Triangle

Small Triangle

2 Shakers (Metal or Wood)

Guiro

Vibraslap

High and Low Ago-go bells

Wood Maracas

Thai or Chinese Cymbal (may use suspended cymbal)

Ride Cymbal

Trash Cymbal

Xylophone

2 Marimbas

Vibraphone

Snare Drum

4 Drum Tom Toms

Medium Conga Drum

Large Djembe OR Large Conga

Timbale (low)
Small Marching Bass Drum
Concert Bass Drum

Short Bio:

A graduate of Louisiana State University, Julie Giroux (b.1961) began her career composing for wind band while in college. Though she would continue to compose and win numerous awards and grants for this medium, she also orchestrated film scores in Los Angeles. Among those films were *Karate Kid II* (1984), *White Men Can't Jump* (1992), and *Blaze* (1989). Currently residing in Mississippi, Giroux is still active a composer.

SEVEN SOLOISTS**IMBIZO (2007)**

JULIE GIROUX (B.1961)

Difficulty:

Grade 4

Duration:

6:00

Publisher:

Musica Propria

Instrumentation:

Standard Wind Band plus Alto Flute and Sopranino Sax

Solo Instrumentation:

Percussion 1 Conga

Percussion 2 Djembe

Percussion 6 Cajon

Percussion 3 Shekere (guard and shell) OR wooden Cabasa

Wood Egg Shaker (small and medium)

Percussion 4LP Dry Agogo's or Meinl Small Steel Finish A-Go-Go

3 Metal Bars of 3 distinct pitches (with no resonance)

4 Log Drums (low to medium pitched)

Rawhide Maracas

Large Cuban Guiro

Xylophone

2 Marimbas

Percussion 5Suspended Cymbal

Percussion 7 Bass Drum

Additional Percussion:

Timpani

Short Bio:

A graduate of Louisiana State University, Julie Giroux (b.1961) began her career composing for wind band while in college. Though she would continue to compose and win numerous awards and grants for this medium, she also orchestrated film scores in Los Angeles. Among those films were *Karate Kid II* (1984), *White Men Can't Jump* (1992), and *Blaze* (1989). Currently residing in Mississippi, Giroux is still active a composer.

EIGHT SOLOISTS
STORMREAK (2009)
JIM CASELLA

Publisher:

Tapspace Publications LLC

Difficulty:

ME

Suitable for middle school or high school band

Duration:

3:30

Ensemble Instrumentation:

Standard Concert Band

*Please note, there is only one part per instrument, but some contain divided parts which should be divided within sections accordingly. Also, if an ensemble doesn't have certain instrumentation (such as the contrabass clarinet or bassoon), it won't harm the effect of the piece to leave them out.

Soloist Instrumentation:

Percussion 1

Glockenspiel

Bongos

Percussion 2

Xylophone

Congas

Percussion 3

Chimes

Rainstick

Vibra-slap

Suspended Cymbal

Mounted Finger Cymbal

Woodblock

Percussion 4

Timpani (plus cymbal for opening effect)

Percussion 5

Snare Drum

Brake Drum

Percussion 6

4 Concert Toms

Hihat

Ocean Drum

Cowbell

Percussion 7

Tambourine

Triangle

Shaker

Splash Cymbal

China Cymbal

Percussion 8

Bass Drum (with towel attached for quick changes from muffled to unmuffled)

Short Bio:

Jim Casella is percussionist, composer, and music publisher. His company, TapSPACE, has become one of the leading publishers of percussion music. In addition to his compositions for percussion soloists and ensembles, Casella also written for the Drum Corps Santa Clara Vanguard and the Cavaliers. A resident of Portland, Oregon, he also composes for film and commercials.