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An Annotated Bibliography of Percussion Works by Stanley Leonard

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AN ANNOTATED BIBLIOGRAPHY OF PERCUSSION WORKS BY STANLEY LEONARD

A Monograph

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

in

The School of Music

by

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B.S., Central Michigan University, 2012
M.M., University of Northern Colorado, 2014
May 2018
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ABSTRACT

Timpanist, pedagogue, and composer Stanley Leonard has written over one hundred and twenty pieces for percussion, including solos, ensemble pieces, and method books. Several musical techniques are represented in his body of work, including traditional harmony, twelve-tone technique, graphic notation, and improvisation. The purpose of this document is to catalog all of these items into one source as a reference for other percussionists.

The document begins with biographical information, including his impressive performing career, his years as an educator, and the circumstances that led to his composition career. This required interviewing Leonard as well as reading several of the articles written about him. The list of pieces was compiled through the use of the catalog from the composer’s website, StanleyLeonard.com, the Sibley Library online catalog at the University of Rochester, and also visiting the composer’s home in Naples, Florida. The annotations required personal study of each item along with insight from the composer where needed. Each annotation was approached from the mindset of a percussion educator searching for repertoire for students.

This document also contains the instrumentations for all of the percussion ensemble pieces and the solo works that require more than a timpani console, as well as a list of works that Leonard has written outside of the percussion repertoire.
INTRODUCTION

Stanley Leonard has enjoyed a long and successful career in the music industry. As a performer, he spent thirty-eight years as the timpanist for the Pittsburgh Symphony. During that time he worked with conductors William Steinberg, André Previn, and Lorin Maazel as well as guest conductors including Leonard Bernstein, Aaron Copland, Pierre Boulez, Paul Hindemith, Eugene Ormandy, and John Williams.¹

He has also been writing music for percussion since he started teaching at Carnegie Mellon University in 1958. At the time, there was little music available that met the needs of his small class of students.² He composed so that his students would have music to play, and in so doing, helped create the repertoire for the percussion ensemble that exists today. He has also been commissioned by groups and individuals such as the New England Conservatory of Music, University of California, Los Angeles, the Eastman School of Music, Louisiana State University, timpanist Edward Stephan of the San Francisco Symphony, and timpanist Don Liuzzi of the Philadelphia Orchestra. In all, Leonard has composed over one hundred and twenty pieces for percussion.³

The purpose of this document is to create a catalog of Stanley Leonard’s compositions to be used as a resource for other percussionists. After a chapter of biographical information, the annotated bibliography begins with Leonard’s method and étude books. The next four chapters focus on accompanied and unaccompanied timpani solos, percussion solos, and works for timpani and organ, respectively. The last three chapters compile all of the Leonard’s percussion ensemble compositions; divided into keyboard percussion works, chamber works, and large ensemble works. Each annotation will include difficulty level along with technical and musical rationale for each classification.

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4 For the purpose of this document, “chamber ensemble” refers to any ensemble work that requires five performers or less, whereas six performers or more play “large ensemble” pieces.
CHAPTER 1: BIOGRAPHY

Stanley Sprenger Leonard was born in Philadelphia, Pennsylvania on September 26, 1931. He grew up in a musical household, his mother, Thea, being a pianist and his father, William, being a singer. At a young age, Leonard’s parents started taking him to see the Philadelphia Orchestra, where he discovered percussion.

In 1940, Leonard’s family moved to Independence, Missouri. It was here that he started studying percussion. After receiving a snare drum as a gift from his parents at age eleven, he began taking lessons from the local music-store owner.

Soon after, Leonard entered the Junior High School band, which was directed by a violinist of the Kansas City Philharmonic. With this connection, he was able to take lessons with the principal percussionist, Vera McNary Daehlin.

During this time, Leonard discovered the timpani. He describes his beginnings on the instrument in an interview with Brett Dietz published in a 2008 edition of *Percussive Notes*.

At age 14 I discovered the timpani. The Independence Little Symphony was conducted by a family friend. I decided I needed to begin playing in an orchestra. I took my drum to the conductor’s office and auditioned. He listened to me play and then said, “Do you know anything about the timpani?” I replied that I knew what they were. He took me to the rehearsal room and brought out an ancient set of hand-tuned timpani with solid brass bowls made in Belgium. I actually have those timpani restored, in my home.

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7 Ubiq.
He showed me how to hold the timpani stick and said, “Come to next week’s rehearsal.”

Upon receiving placement into the Little Symphony in 1945, Leonard purchased a copy of The Ludwig Timpani Instructor and started working on the exercises it contained to better orient himself around the instrument. This included tuning exercises by Chicago Symphony Timpanist, Joseph Zettleman. He also taught himself to play scales and arpeggios, which would contribute to his playing ability and compositions later in his career.

In 1946, he began taking lessons with the timpanist of the Kansas City Philharmonic, Ben Udell. Leonard said in an interview, “After studying with [Vera] until I was at least a freshman, I took real interest in the timpani. My snare drum chops had improved quite a bit, so Vera suggested, ‘why don’t you take some lessons from Ben?’” Udell, along with his teacher, Saul Goodman of the New York Philharmonic, became idols to Leonard. He remarks in a 2010 interview with Lauren Vogel Weiss, “I [would] listen to the New York Philharmonic on the radio Sunday afternoons. I would put two pillows on the dresser in my bedroom and play along with Saul Goodman.”

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Along with his participation in the Little Symphony, Leonard also played in the Kansas City University Symphony. With membership in these ensembles, he familiarized himself with orchestral works with significant percussion parts. He would take trips to the Kansas City Library to study scores and copy the percussion parts down in a notebook, which is still in his possession. The table of contents page of this notebook can be seen in Figure 1. The back portion lists a series of seven Exercises for the Battery. These are short pieces for common orchestral percussion instruments. They are his earliest attempts at composing for percussion.

Leonard started playing with the Kansas City Philharmonic in 1948 as an extra percussionist. He was seventeen at the time, a senior in high school. After graduation, he took part in an eight-week music program that the University of Michigan hosted at Interlochen. During this program, he studied playing and conducting while earning college credits. He continued to perform with the Kansas City Philharmonic for a second year.

In 1950, he attended Northwestern University where he studied with the timpanist of the Chicago Symphony, Edward Metzinger. In an interview, Leonard expressed his disappointment during his time at Northwestern. “It wasn't the kind of musical experience that I wanted. I had been playing professionally for two years before I had gotten to college, so I knew what orchestral life was about. I only went for one quarter and I quit.”

http://publications.pas.org/Hall%20of%20Fame/1011.10-13.pdf#search="stanley%20leonard.
**ORCHESTRAL EXCERPTS**

for

**THE BATTERY & TIMPANI**

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**Exercises for the Battery**

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After Northwestern, Leonard followed his high school sweetheart, Margaret Ann Holman, to Lamoni, Iowa and attended Graceland College.\textsuperscript{15} While there, a faculty member suggested he consider attending the University of Rochester’s Eastman School of Music. He took this advice and transferred to Eastman in 1951 where he studied with William Street.

While at Eastman, Leonard continued to perform as much as he could. He participated in the university’s orchestra, the Rochester Philharmonic, and was a charter member of the Eastman Wind Ensemble, which was established in 1952 (see Figure 2).\textsuperscript{16} During his final year, he and the other percussion majors created the first percussion ensemble on campus, the Eastman Marimba Ensemble, organized by Gordon Peters. The year after Leonard graduated, the group renamed themselves to the Marimba Masters.\textsuperscript{17}

Figure 2: Eastman Wind Ensemble Percussion Section
(L-R: James Dotson, John Beck, Mitchell Peters, Stanley Leonard, and Gordon Peters)

\textsuperscript{15} Stanley Leonard, interview by author, January 26, 2018.
\textsuperscript{17} Stanley Leonard, interview by author, January 26, 2018.
In 1954, Leonard graduated from the University of Rochester with a Bachelor of Music degree as well as a Performer’s Certificate. During the process of earning this certificate, Leonard composed and performed his first timpani solo. *Solo Étude* requires several tuning techniques that Leonard would eventually be known for in his writing. It was eventually published as the last exercise in his *Seventeen Technical Studies for Kettledrums* in 1970.\(^{18}\)

After graduating, Leonard joined the army. He was stationed with the 19\(^{th}\) Army Band at Fort Dix, New Jersey for twenty-one months where he worked as the timpanist, assistant conductor, and chief clerk. While he was a part of this ensemble, he was able to perform on the ABC network series *Soldier Parade with Arlene Francis*\(^{19}\) as well as on the *Ed Sullivan Show* (see Figure 3).\(^{20}\)

![Figure 3: Ed Sullivan Show, 1955. (Drummers: Jack Seidler on left, Leonard on right)](image)

\(^{19}\) *Soldier Parade* was also known as *Soldier Patrol* and *Talent Patrol*.  
In 1956, Leonard received notice from William Street via postcard that the Pittsburgh Symphony Orchestra was looking for a timpanist. He applied and auditioned for the position. Based on Leonard’s account, there were only three people who played for the audition. After the process of playing for music director William Steinberg, the assistant music director, and the personnel manager, he won the position. This started a thirty-eight year career with the orchestra (see Figure 4 for his headshot from 1956).

![Image of Stanley Leonard, 1956](image)

Figure 4: Stanley Leonard, 1956

Working with the orchestra gave Leonard a plethora of opportunities and experiences. He worked with three music directors: William Steinberg (1956-76),

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André Previn (1976-1984), and Lorin Maazel (1985-1996), as well as a host of guest conductors including Aaron Copland, Paul Hindemith, Leonard Bernstein, and John Williams. He was also featured as a soloist on five concerts: Darius Milhaud’s *Concerto for Percussion and Small Orchestra*, the American premieres of Werner Tharichen’s *Concerto for Timpani and Orchestra* and Andrzej Panufnik’s *Concertino for Timpani, Percussion, and Strings*, and the world premieres of Symphony *Concertante for Timpanist and Orchestra* by Byron McCulloh and *Celebration Overture for Solo Timpani and Orchestra* by Raymond Premru.\(^{22}\)

As was common for orchestra musicians of the time, Leonard started teaching.\(^{23}\) In 1958, he became an Adjunct Professor of Percussion at Carnegie Institute of Technology, which would later change its name to Carnegie Mellon University. In order to keep up with the growing interest in percussion ensembles at universities, he organized the first percussion ensemble at this institution.

Since the idea of the college percussion ensemble was still in its infancy, the first being organized at the University of Illinois by Paul Price in 1950, repertoire was difficult to find.\(^{24}\) Leonard began writing for percussion ensemble so that his students had music to play. The first ensemble piece he wrote was *Circus* for percussion quintet. This is a piece in six short movements: *Introduction, Trapeze,*

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Lion Tamer, Cannonball, Monkey Cage, and Finale. All of the movements are programmatic, creating a soundscape that is meant to depict the figure in the title. Introduction and Finale represent the opening act and the ringmaster, respectively.

The instrumentation for this work is simple, only requiring tubular chimes and glockenspiel for keyboard instruments and several common battery instruments. He continued composing for this ensemble throughout his tenure at Carnegie Melon.

Stanley Leonard is also a religious man. During his time in Pittsburgh, he served as pastor at the Community of Christ Church for three years in the early 1970s. He also organized the congregation’s first handbell choir in 1974, known as The New Ringers. He continued as their director until 1994. During this time, he saw the group through the recording of three cassettes, which included music he wrote.

Leonard also continued to write timpani solos. He had an interest in treating timpani as a melodic instrument, not simply as drums. In describing pieces written up to this point, he said, “you might change a note or something, but there was no sense of using the pedals as a vital part of the music and the instrument.” The first solo that was not included in a method book was Canticle. Written in 1972, this work includes several glissandi and quick tuning changes that create melodies. This extensive use of pedals in timpani playing will continued and continues to be a characteristic of Leonard’s works.

Leonard left Carnegie Mellon University in 1978. While not in the University setting, he was still teaching private lessons from his home, playing with the

26 Stanley Leonard, e-mail message to author, February 14, 2018.
Pittsburgh Symphony, and composing. It was also during this time that he began compiling information for a method book. He felt strongly about incorporating pedal technique into the definition of the complete timpanist, comparing this technique to the harp pedals, or the trombone slide.\textsuperscript{28} His method book \textit{Pedal Technique for the Timpani} was published in 1988. At this point in time, exercises did exist that focused on retuning the drums through the use of pedals. This includes the \textit{Ludwig Timpani Instructor} that Leonard used decades earlier.\textsuperscript{29} The difference between those resources and \textit{Pedal Technique} is the detail that Leonard goes into describing how to achieve this action. This book contains a significant amount of prose describing positioning, mechanics, and the physical act of using the pedals. He also defines “pedal accent,” which is the act of moving the pedal quickly while simultaneously striking the drum, thereby eliminating any glissando sound.\textsuperscript{30} This technique is used extensively in several of his solos and percussion works.

Leonard returned to academia in 1989 when he became an Adjunct Professor of Percussion at Duquesne University. His compositions in this period included a series of solo works that were written for select student recitals.\textsuperscript{31} These works include, but are not limited to, \textit{Doubles} for Brett Dietz, \textit{Echoes of Nine} for Shawn

\textsuperscript{31} Stanley Leonard, interview by author, January 26, 2018.
Galvin, and *Epigram* for Heidi Kohne. He also wrote pieces for the percussion chamber group Tempus Fugit, which consisted of five of his former students: Brett Dietz, Shawn Galvin, Perry Gatch III, Ronald J. Heid, and Dennis Hoffmann.

In 1994, Leonard retired from the Pittsburgh Symphony Orchestra. He continued to teach at Duquesne for six more years. He started recording his compositions during this period. The album *Canticle* was released in 1995 and includes the Duquesne Alumni Ensemble performing *Circus* as well as the solo *Canticle*, which Leonard performs. He has participated as a clinician or performer at several Percussive Arts Society International Conventions (PASIC), including in 1996 in which he performed with Tempus Fugit Percussion Ensemble (see Figure 5). He and his wife moved to Naples, Florida in 1997.

Since retiring from Duquesne in 2001, Leonard has remained active in the music industry. Besides continuing to compose for percussion ensemble, he became the Handbell Director at Vanderbuilt Presbyterian Church in Naples, Florida in 2002. He composed for the handbell choir Three Rivers Ringers (Pittsburgh, PA) and recorded an album *Jubilate* with them. He has also written several works for organ and timpani that he plays with organist, James Cochran.

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33 Ubiq.

34 Stanley Leonard, e-mail message to author, February 14, 2018.


His works continue to be performed and recorded around the world. With the help of former Duquesne student and Associate Professor of Percussion at Louisiana State University, Brett Dietz, and the Louisiana State University Percussion Group, Hamiruge, Leonard has been able to release a second album of his works, *Collage*.\(^{37}\) Then, in 2012, Leonard, Hamiruge, and Tempus Fugit released the album *Reunion*, which includes works written by both Leonard and Dietz. In 2015, former private student and timpanist for the San Francisco Symphony Orchestra Ed Stephan performed the premiere of *Rhythmix* for timpani and percussion quartet

with the percussionists of the Hyogo Performing Arts Center Orchestra in Nishinomiya, Hyogo Prefecture, Japan.\textsuperscript{38}

Leonard has enjoyed a musical career that has spanned nearly 70 years. He has performed around the world and recorded extensively with the Pittsburgh Symphony Orchestra. He has created works that filled the repertory for the percussion ensemble when it was still new in the academic setting, and he helped define the complete timpanist with his \textit{Pedal Technique for the Timpani}. As of 2018, he continues to compose and still has pieces to be premiered.

CHAPTER 2: ETUDE AND METHOD BOOKS


This etude book consists of five sections. The first is a collection of four snare drum etudes that include instructions such as switching the snares on and off and playing on the snare side of the drum. The second section is the five *Time Studies* originally published in 1960 (See *Time Studies* in this chapter). Part three is a collection of six duets whose difficulty gradually increases to the point of having quintuplets and sextuplets split between the two performers. Next are two duets for snare drum and multi-percussion, both of which include improvisation from the multi-percussion player. The book concludes with a short percussion solo called *Accentuation* (See *Accentuation* in Chapter 5). This resource is ideal for intermediate students who would like to begin their multi-percussion training.


This is a collection of timpani parts for forty popular hymn tunes of the Christian faith, specifically the 1990 Presbyterian Hymnal. Most of them can be performed easily on the standard 26- and 29-inch timpani, with the occasional use of pedaling techniques. This book has a variety of uses: for a teacher, it provides a number of short and simple timpani etudes; for a student and performer, it provides exercises for the instrument as well as...
parts that may be needed in a church performance; finally, for a church music director, it provides timpani parts that can be included in services.


This is a small collection of duets that require three to six timpani. The first piece requires only three drums, the 32-inch being shared, and would be appropriate for a pair of high school students who have a firm understanding of duple rhythms and triplets. With each new duet, a drum is added: four for the second, five for the third, and six for the last. The pieces gradually increase in rhythmic difficulty, making the last more suitable for a pair of young college students or advanced high school percussionists.


This is an early instructional resource on the fundamentals of timpani playing, including the stroke, different mallet types, drums sizes, and muffling. The document includes warm-ups for general playing, cross sticking, and rolls. It ends with a selected bibliography of solo repertoire, method books, and concerti for timpani available at the time of publication. The information was updated in 2000 for *The Timpani: Musical and Mechanical Fundamentals* (also in this chapter).


This collection of full timpani parts provides early repertoire study for an orchestral timpanist. The pieces selected are Mozart’s Symphony No. 39, Beethoven’s Symphony No. 1 and No. 7, the *William Tell Overture* by Rossini,
Brahms’ *Academic Festival Overture* and Symphony No. 1, Tchaikovsky’s Symphony No. 4, and *Burlesque* by Richard Strauss. Although the author gives no instructions as to how each part should be performed, he does give a foreword that addresses effective practice and study habits.


This lengthy text provides written instruction on pedal technique. The author goes into detail on the proper way to set up and approach the timpani console, as well as the physical actions taken to perform glissandi and “pedal accents.” Along with the two sections of text describing basic approach and advanced tunings, Leonard provides fifty-two pages worth of warm-ups and exercises. The text includes a select bibliography and information on the mechanics of the instrument, along with common malfunctions and remedies.


This collection of etudes and exercises is in four sections: a series of etudes for three drums, a series for four drums, pedaling exercises for two or three drums, and the piece *Solo Étude* (see *Solo Étude* in Chapter 3). The author provides musical instructions and mallet suggestions for all of the etudes. Since the first section of the book calls for three drums rather than two, the beginning exercises would be suitable for the intermediate student. However, since the difficulty level increases quickly, and the pedaling

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40 “Pedal Accent” is the technique of using the pedaling to a new pitch and striking the drumhead at the same time, eliminating any glissando sound.
exercises are more melodic than most students are accustomed, the majority of this book would be appropriate for advanced students. It was originally self-published as *Seventeen Technical Studies for the Kettledrums* in 1970.


This is an updated edition of *Fundamental Performance Concepts for the Timpani,* published in 1986. In addition to the commentary from the earlier document, this edition includes discussion of the mechanics of the instrument, the grip, sticking concepts, and basic maintenance. The warm-ups have also been expanded to include tuning exercises on two drums. The text ends with a short glossary of musical terminology and an updated bibliography. This would be ideal for a timpanist who wishes to better understand the fundamentals of playing and maintaining timpani.


These etudes focus on changes in meter. Each entry is titled by an ascending set of numbers (1-2-3, 2-3-4, all the way to 5-6-7), which correlates with the time signature changes that occur. For example, the first etude, titled 1-2-3, concludes with measures alternating between 1/8, 2/8, and 3/8. This collection would serve an intermediate to an advanced percussionist focusing on rhythmic understanding and phrasing. This set of etudes can be found in the *Contemporary Album for the Snare Drum.*

This collection exercises the musicianship of the timpanist. In many of the etudes, the performer must play slowly and quietly, but still create the sense of a moving line. There are also quick stylistic changes, such as from fast, articulate playing to legato rolls. This will challenge the performer’s stroke types and mallet choices. Although a few of the etudes would be appropriate for intermediate players, the majority would be best suited for a college student focusing on this instrument.


Similar to *Fundamental Performance Concepts* and *The Timpani: Music and Mechanics,* this resource provides information about the workings of the timpani along with a series of warm-ups, a musical terminology page, and a bibliography of timpani related pieces. The commentary explaining the instrument and musical techniques is reduced in this edition compared to the older texts. The new items in this publication are a series of single-page listings entitled “Performance Pathways,” “Performance Principles for the Timpani,” and “Sticking Concepts.” Also included is a short essay entitled “The Timpani: Mastering Musicality,” in which the author explains how to incorporate musicality into performance. Educators looking to provide their students with beginning instruction can use this text.
CHAPTER 3: UNACCOMPANIED TIMPANI SOLOS


This early timpani solo is composed in two movements, the first being a recitative followed by a slow march, and the second being a dance in 7/8 with similar thematic material. This work highlights the melodic capabilities of the kettledrums—an audience member would be able to hum the tune after hearing it performed. Although some chromatic pitches and borrowed harmonies are used, both movements remain in the key of D minor. The composer makes significant use of glissandi throughout, making it one of the main motivic gestures in both movements. This, along with the use of pedal accents, makes experience in pedaling crucial for proper performance. As such, this piece is best suited for an advanced student or professional timpanist.


Like several Stanley Leonard timpani solos, *Collage* requires an advanced timpanist who is accustomed to pedal techniques. The melodic lines that the piece utilizes require the use of pedal accents. There are also moments in which the entire timpani console needs to be retuned, which will challenge the performer’s speed in this process. Dependable gauges, fast ears and feet, and familiarity with the instrument will be needed in for an optimum performance.

This is a work for a large percussion console that includes four pedal timpani. It is in four major sections: a slow, recitative-like opening; a middle section combining duple and triple dance rhythms; an improvised cadenza; and an energetic finale. It requires several percussion techniques to perform, including tambourine playing, timpani pedaling, reading from two staves, and polyrhythms. As such, this work is best suited for an advanced player who is already proficient in the above techniques.


This solo requires the use of four-mallet technique on timpani, or a specialized mallet that can strike two drums at one time. The first section, labeled as a cadenza, calls for all four of the drums to be struck simultaneously. Pedal techniques such as glissandi are also required. The remainder of the piece moves quickly in 5/8. Only a pair of mallets is needed during this section, but pedaling is still required on all four drums. *Doubles* is for an advanced timpanist who has experience with pedal techniques.


Chronologically the third and last of the *Echoes* pieces, this example drawing from Beethoven's Symphony No. 8. Similar to *Echoes of Seven,* this is in three sections; the beginning inspired by the first movement, starting with the principal melodic motif of the symphony, the second segment relating to the third movement, and the final ten measures being similar to the finale of the symphony. This piece can be used to begin teaching pedal accents, since
this technique is confined to one drum needing to go between two pitches.

This is the simplest of the three *Echoes* works.


*Echoes of Nine* is the first of the three *Echoes* solos inspired by the timpani parts of Beethoven symphonies, this one alluding to Symphony No. 9. The thematic material largely comes from expanding upon what the timpanist plays in the *Scherzo*, with quotes from the other movements strategically placed into the work, and ending with music from the symphony’s finale. It is a short piece that requires a performer skilled in pedal accents. Being the most difficult of the *Echoes* works, it is best suited for an advanced timpanist.


The second of the three *Echoes* pieces, it is inspired by elements of Beethoven’s Symphony No. 7. It is in three segments, calling from the first, third, and finale movements respectively. It is a brisk solo calling for “Beethovenesque” articulations and dynamic shifts, as well as “Leonardesque” tuning changes and melodic lines that require pedal accents. In relation to the other *Echoes* by Leonard, this piece is easier than *Nine* and more difficult than *Eight*.


This solo is split into two sections. The opening is a recitative that focuses on the legato capabilities of the instrument, which includes rolling on one drum while playing a melody on the others. The end of the recitative
uses a rhythmic statement to transition into the faster second section. This portion of the work mostly consists of continuous sixteenth notes, requiring attention on the accented notes to delineate between melodic content and accompaniment. As with many of Leonard’s works, an understanding of pedal technique is required to perform this properly in order to perform the glissandi, chromatic gestures, and harmonic changes properly. This would be a suitable solo for an advanced timpanist who understands pedal technique.


*Forms* is a collection of four pieces that can be played individually or together as movements for a larger performance. The first piece, *Cadenza*, is written in a manner that sounds improvisatory and features glissandi and chromatic motion. The *Rondino* is a waltz with variations that requires pedal accents to accomplish the melodic lines. *Recitative* is a slow movement that incorporates a droning pitch that is rolled throughout while melodic material is played around it. The last piece, *Ostinato*, is an energetic dance in 5/8 that utilizes an accompanying ostinato gesture to be played beneath the melodic material. In terms of pedaling difficulty, the *Recitative* is the simplest followed by the *Cadenza*, due to their slow or free tempi. The *Rondino* and the *Ostinato* respectively are the more difficult pieces because of their tonality and rapid changes. As such, this piece as a whole can serve an advanced student or professional, or specific movements can be played by less experienced students to work on these techniques.

This solo in two movements features not only the pedaling requirements that Leonard is known for, but also different sounds that can be produced by the timpani. In the first movement, which is slow and uses rolls for a significant portion, the performer must play on the bowls as well as perform “rimshots” on the drum. These are done by placing one mallet on the drum and striking the shaft with the other mallet. The second, faster movement calls for numerous stick-clicks and the occasional striking of the center of the drums. Due to these sound requirements, as well as the amount of pedal accents and glissandi, this is a solo for an advanced timpanist.


The two movements of this work would be suitable for an intermediate timpanist who is beginning pedal technique. The *March* is a slow and steady movement that incorporates some advanced rhythms, such as septuplets, and pedal accents on three of the five drums. The *Scherzo* is a much faster movement in 3/8 that requires no pedaling with the exception of two glissandi. This movement also requires a pair of roto-toms, requiring the performer to read two staves for a large portion of the work. The piece also calls for mallet changes while playing, as well as striking the bowl of the instrument.


This is a short solo that calls for four timpani and three tom-toms. In the first half of the work, the performer must play accompaniment figures
with the left hand on the timpani and the melodic lines on the toms with the right. This requires dexterity and independence so the music can be phrased appropriately and does not sound stiff. The second half of the piece is brisk and frequently changes between uncommon time signatures such as 3/16, 7/16, and 5/8. This piece does not require pedal techniques, so a percussionist who does not focus on the timpani can comfortably perform it.


This is Leonard’s first solo timpani composition, which is found as the last exercise in Seventeen Studies for the Timpani. It is a march that changes key two times without using rests or fermati to facilitate retuning the drums, requiring the soloist to perform this action while playing. It also requires pedal accents for a recurring figure at cadence points in the first section and the ending. Rhythmically, the piece remains duple-based with moments of sixteenth note syncopation and thirty-second notes. This work would be best for an intermediate timpanist who has begun studying pedal techniques.


This requires five timpani and several percussion instruments to create a large console. This creates challenges for both the physical playing and reading of the music. Physically, the console must be constructed in a manner that the performer can make all of the appropriate sounds comfortably. Simultaneous pedal accents on two timpani are also required, making it necessary for a stool to be in the console. This is the only example of pedaling in this piece, however. The performer must also read two staves
and notice when the instrumentation of the top staff changes. Rhythmically, the music includes septuplets, quintuplets, and meter changes. An advanced percussionist who has not studied pedal technique extensively would be capable of performing this work.
CHAPTER 4: ACCOMPANIED TIMPANI SOLOS


According to the program notes by the composer, the melodic material of Canto comes from an ancient Ambrosian liturgical hymn titled Te Lucis Ante. Throughout the work, the trombonist presents this melody in several variations, while the timpanist provides harmonic support, dialogue, and rhythmic drive. From the opening fanfare until the end of the piece, the timpanist plays several pedal accents, rhythmic glissandi, and rapid tuning changes. The performer must have the dexterity to apply double-strokes during a section of continuous sixteenth notes. There is a portion in which all four drums are struck simultaneously, requiring either four-mallet technique or specially made mallets that can strike two drums at once. This is an appropriate work for either an advanced timpani student or a professional performer.


This version of Canto was rewritten for a French horn instead of trombone.


This piece was written to display the melodic capabilities of the timpani by pairing them with keyboard instruments. As such, the soloist must be accomplished in pedal techniques so the melodic material can be performed effectively. The keyboard parts include unison melodic figures
and hocket rhythms that require a group of mature players, such as college students or professionals. The work also experiments with different sounds, including striking the bowls of the kettledrums, stick-clicks, and performing glissandi on the resonators of the keyboards.


Written in a similar structure to *Fanfare & Allegro* from 1974 (also found in this chapter), this work consists of three sections. The first is a recitative that features the horn while the timpanist plays pedal tones. This evolves into a lyrical section where the horn is again featured while the timpanist accompanies with a simple rhythmic motif. The third is an Allegro section with several chromatic gestures in both instruments. Pedal accents are used in order to perform the chromatic and melodic lines in the timpani. Someone who has studied this technique extensively, such as a professional timpanist or advanced student, would best perform this piece.


This duet for trumpet and timpani challenges the percussionist’s technical skills as well as melodic playing. In both the *Fanfare* and the *Allegro* sections, the timpanist must perform pedal accents to perform scalar gestures on a single drum. The middle section of the *Allegro* is a timpani feature, starting with a melodic passage followed by quick sextuplet rhythms that require the occasional application of double-strokes to maintain fluidity.
This piece would be suitable for an advanced student who is focused on playing timpani or a professional.


This is a short work for timpani and violin, which is in ABA form. The A sections feature the violin while the timpani provide simple quarter note accompaniment with added activity at cadence points. The B section begins with a solo timpani line that requires pedal accents, followed by the violin providing quarter-note accompaniment while the timpani maintains the interest. The timpanist for this piece should be comfortable performing pedal accents on all four drums and be sensitive enough to balance to a violin.


This timpani solo with percussion quintet is split into two sections. The *Recitative* is largely a timpani solo that incorporates call and response gestures with the ensemble. In the *Scherzo*, despite having the more difficult part due to the pedal accents, the timpanist plays as a member of the ensemble rather than the feature. The ensemble parts do include quintuplets in the *Recitative* but the *Scherzo* is relatively easy to perform. Also, the repetition of the keyboard parts makes them approachable for intermediate players. The challenge lies in the accuracy of the unison lines. A timpanist who is proficient in pedal accents should play the solo part. This piece can be performed with pedaling on the 26-inch and the 29-inch drums while the other three remain on the same pitches throughout. This is an appropriate
work for a college ensemble and their teacher or an advanced timpani student.


*Rhythmix* is a timpani feature with percussion quartet that has inspirations from traditional Japanese music according to the composer’s program notes. The tunings in the timpani, as well as the rhythms and the pitch collections in the glockenspiel and vibraphone, are similar to those used by traditional Japanese instruments. The fast sections of the piece resemble a Taiko ensemble. The piece is segmented into four sections, the first and third being slow and lyrical, and the second and last being fast and driving. The challenge in the ensemble playing is the hocket rhythms in the slow sections. For instance, one gesture requires the players to split quintuplets. Also, the second slow section instructs one performer to improvise on a slide whistle in the style of a traditional Japanese flute. With the exception of these challenges, the quartet music would be appropriate for a college group or an exceptional high school ensemble. The timpani soloist should be an experienced player with proper tone quality for the slow sections and dexterity for the quick rhythms in the Taiko sections. Since the pedaling element is not as prevalent here as in other Leonard compositions, most college timpani students would be able to approach it without intimidation.
CHAPTER 5: PERCUSSION SOLOS


Accentuation is a percussion solo for three tom-toms and kick drum that is found in the Contemporary Album for Snare Drum. All of the rhythms are duple-based with occasional sextuplets making it possible for an intermediate player to perform. Besides the challenge of interplay between the hands and the foot, the piece also includes a series of legato rolls that are difficult to perform. This composition would function as a first percussion solo for a college student or an advanced high school performer.


Cascades is Stanley Leonard’s only keyboard solo requiring four mallets. The piece is composed of a brisk opening based in sixteenth notes, a slower recitative in the middle, and a brief recapitulation at the end. It makes use of several contemporary harmonic tools such as cluster chords, quartal and quintal harmonies, and harmonic planing. The sixteenth note gestures are neither strictly chromatic nor whole-tone but still create a dream-like listening experience. Due to the dexterity required to play with four mallets on an instrument as small as the glockenspiel, along with the speed and difficulty of the melodies, Cascades is meant for an advanced keyboardist.


This solo is segmented into three movements, each featuring a different console of instruments, musical characteristics, and challenges. The
first, *Woods*, is played on wooden instruments and consists of sixteenth notes going through a plethora of time signatures, including 5/16 and 2/8. The second, *Metals*, is slow and focuses on the metal instruments. While there are advanced rhythms such as quintuplets in this movement, the feature is the resonance of the sounds created by the different components of the console. The last movement, *Drums*, requires similar rhythmic energy like the first movement, with the addition of using thirty-second notes and triplet figures. Another challenge in this work is the need to read each movement in two staves. Due to the rhythmic and musical challenges within this work, it is best suited for an advanced student.


Not to be confused with *Collage for Solo Timpani* written in 2007, this *Collage* is a duet for percussionist and flutist written in similar graphic notation as *Continuum* from 1968. The percussionist has a larger console in this work than in *Continuum*. The soundscape has also expanded to include glissandi on resonators, playing instruments with fingernails, and inserting a wooden dowel into the flute while it is being played. Few rhythms are dictated, and pitches are not written out until the end of the piece. This work would be appropriate for a pair of mature musicians who have an interest in contemporary techniques, such as college students or professionals.


This is a work for organ, large percussion console, and speaking congregation. The percussionist is given similar improvisatory notations as
in the duet *Continuum*, while the organ is given standard notation throughout. The beginning of the work is void of meter and measure lines and is largely improvised by the percussionist. In the middle section, the congregation recites Isaiah 10:33-11:10 while the percussionist accompanies with the tom-toms, *ad libitum*.

This is followed by a recitative played on the timpano, which requires pedal accents. The remainder of the piece is notated with meters and measures with few improvisatory sections from the percussionist. This would be an appropriate work for an advanced percussionist who has experience with pedal accents in order to perform the recitative.


*Shadows* is a percussion solo with keyboard percussion accompaniment. The piece is split into four different sections: a mysterious opening incorporating unconventional sounds such as crotales, dobachi, and Thai gong, a dance that features the soloist on the snare drum, a short keyboard choral where the soloist is largely tacet, and a driving finale with constant meter changes and tom-tom virtuosity. The soloist should be an advanced player or a professional. The ensemble parts do include some interplay in the first section, and the tempo of the ending paired with the rapid meter changes will create a challenge. However, these parts are

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repetitive enough that a group of intermediate players would be able to perform them.


*Sonnet* is for tape and percussionist in which the percussionist is given significant improvisational freedom. The tape is a combination of percussive pulse sounds and a reading of William Shakespeare’s Sonnet 116 with electronic alterations. The percussionist freely improvises the first third of the piece while a series of electronic pulses are heard. The second section is a reading of the Sonnet while the soloist improvises around dictated rhythmic groupings (i.e. 5-3-2). In the final section, the soloist is confined to playing notated rhythms on the snare drum while the tape sounds out the first words of each line of the Sonnet electronically altered. This would be an appropriate piece for an advanced percussionist who has an interest in electronic music and the ability to improvise.


This duet for percussion and violin is in three movements, titled *Psalm 19, Psalm 23, and Psalm 33,* respectively. The first movement is characterized by driving rhythms from both performers as well as several chromatic lines played by the violin. Although slower, *Psalm 23* still requires rhythmic integrity due to the constant eighth and sixteenth notes. Legato characteristics are presented from both players at times, with the percussionist playing rolls with two or four mallets on the marimba while the
violinist plays strict rhythms, or vice versa. *Psalm 33* is a dance-like movement that regularly changes from 4/4 to 3/8 meters. The percussionist for this work should be experienced with playing and balancing with a string player, and be able to perform in a chamber setting.


This is a work for organ, large percussion console, reader, and antiphonal brass player. The first portion of the work is void of meter and measure lines requiring the organist and percussionist to use their musical sensibilities and non-verbal communication to play entrances, melodies, and rhythmic gestures appropriately. Later sections of the work include meters and measures for the organist and brass player, but not the percussionist. This requires the percussionist to adapt to the tendencies of the other performers. The rhythms for the percussionist are uncomplicated. However, the need to adapt to the other performers requires a player that is advanced in chamber music.


This solo challenges the interpretive abilities of the performer. The first meditation, titled *Unity*, alternates between improvised percussion playing and prerecorded sounds. The types of sounds and the dynamics of each twenty-second segment are specified, but all else is up to the performer, including the medium of sound used in the recording. The second meditation, *Word Games*, makes use of twenty cards depicting different words such as “Hate,” “Pride,” “Love,” etc. For each card displayed, the performer must play
a response requiring a mature artistic ability. This is a work for a mature performer with some theatrical experience.


This solo uses graphic notation similar to *Continuum*, which is described in Chapter 8. The piece is divided into five sections: an introduction, three *Episodes*, and a coda, all of which are played *attacca*. Much is improvised. Leonard dictates the beginning and ending of each and sets parameters for creating the middle content. Due to the improvisatory nature of the work, it is recommended that a mature musician and percussionist perform this piece.


The percussionist travels between three instrumental consoles in this duet with a clarinetist. The one used for the shortest amount of time is the timpani, upon which a cadenza is performed. All of the pedal accents required here can be confined to the inner two drums making this section more manageable. On the vibraphone, along with playing call-response gestures, four-mallet technique is necessary for a slow section that features the clarinet. The most time is spent at the console of the percussion instruments minus the timpani and vibraphone. Due to the amount of instruments, Leonard wrote the percussion part using two staves. Both of the

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42 For examples of what to play in *Word Games*, a performer can look at the score for the percussion quintet *Word Games II*, described in Chapter 8. This piece is presented in a similar fashion, only with specific notations and instructions.
players have moments in which they are the featured voice or the accompaniment, but a majority of the time they are true duo partners presenting melodic and rhythmic interplay. As such, the percussionist for this performance should be a mature enough musician to balance with a bass or B-flat clarinet.

This is an arrangement of George Frideric Handel’s *Hornpipe* from *The Watermusic Suite in D*. The timpani provide the rhythmic energy and harmonic support for the primary voices from the organist. The drums remain on the same three pitches the entire piece, and the most challenging rhythms encountered are eighth notes. Thus, this is one of the simpler works among this genre of Leonard’s writing. Any percussionist who knows how to play the instrument with proper tone and play with a duo partner can perform this piece.


This is an arrangement of G. F. Handel’s *The Rejoicing* from *The Royal Fireworks Music* originally written in 1749. It is a short piece that can easily be performed on four drums without any tuning changes. Rhythmically, nothing presented is more complex than a combination of eighth and sixteenth notes. Due to its short length and rhythmic simplicity, a percussionist who is still a novice at timpani can perform it.


This piece would be ideal for a timpanist with intermediate pedaling abilities. The only pedal accents required occur in the slow sections of the work and can be done on the two inner drums. Retuning the outer drums is necessary, but this can be done during the long periods of rest provided. The
timpanist is also required to improvise on given pitches and play on the center of the heads, when directed.


The timpani play a supporting role in this trio with organ and flute. In both the legato *Ballad* section and the joyous *Dance*, the flute is given the principal voice while the organ provides occasional dialogue while accompanying. The timpanist provides harmonic support and energetic rhythmic motion. In terms of pedaling, only one drum requires retuning in either of the given sections. Due to the rhythmic simplicity and the minimal pedaling, any intermediate percussionist who is still a novice at pedal techniques would be capable of performing this work.


This is an original work for timpani and organ duet. It features the organ throughout. The timpanist serves as harmonic support and accompaniment, never playing a rhythm faster than a quarter note in the entire work. In the hands, the most difficult technique displayed is the four-stroke ruff, each of which is isolated. In the feet, there are several instances of retuning, most of which can be done on the middle drums, though occasionally the 32-inch needs to change. Due to the simplicity of the rhythms, this piece can be used as a pedagogical tool for quick retuning and pedal accents. In performance, the pedal techniques require an intermediate timpanist.
In *Christmas Fantasy*, Leonard arranged a medley of *In Dulci Jubilo*, *O Come Emmanuel*, and *Angels We Have Heard on High*. The timpanist must include an A3 handbell in the console. The only pedaling that exists is in the form of retuning during rests and few pedal accents in the transition between the second and third tune. Rhythmically, with the exception of the hemiola pattern that occurs during the first portion, the most complicated gesture is a set of sixteenth notes. Thus, this would be an appropriate work for an intermediate timpanist who is still perfecting these pedal techniques.

This is a short work is for a trio of organ, timpani, and trumpet. The four drums maintain the same pitches throughout most of the piece, with only two instances where the 29-inch must be retuned. In both of these moments, the performer is given appropriate time to do so. Musically, much of what the timpanist plays is in dialogue with the trumpet player. As such, the timpanist should try to match phrasing with the trumpet. An intermediate percussionist who is not focused on timpani would be able to perform this piece.

In this brief trio, the trumpet and timpani play in dialogue while the organ provides the harmonic support. The pedal requirements are confined to the 32-inch drum being retuned once, and the most complicated rhythms
employed are sixteenth notes. Thus, this piece would be an appropriate piece for a percussionist who can play timpani with proper tone but is a novice to pedal techniques.


An arrangement of *A Mighty Fortress is Our God* by Martin Luther for timpani and organ. The piece opens with a recitative by the timpanist, which includes quintuplet rhythms, double-stops, and pedal accents in chromatic motion. During the remainder of the work, the timpanist must also, when directed, play the center of the heads, play glissandi, improvise with various implements, and perform four-stroke ruffs. This work is best suited for an advanced timpanist.


This work is based on the hymn *Immortal, Invisible, God Only Wise*, as Leonard prints in the program notes. The pedaling in this piece can mostly be done during long rests. There are few pedal accents, but those that exist can be done with one of the middle drums. An intermediate timpanist who has not studied pedaling extensively would be able to perform this piece.


This organ, timpani, and trumpet trio incorporates elements of Christian and Jewish traditions in a work for an Easter service, as noted in the program notes by the composer. The piece is a setting of the hymn *Jesus Christ is Risen Today*, with the trumpet acting as a Shofar, an instrument used
in Jewish religious services. Pedal accents and retuning during rests are required from the timpanist. All of the necessary pedaling can be performed on the inner drums, while the outer drums maintain the same pitches throughout. An intermediate player with experience with pedal techniques would be suitable to perform this piece. Also, the tempo of the work makes it a viable pedagogical tool for pedal techniques.


This work incorporates compound time signatures in both its slow opening and jubilant second-half. The timpanist alternates the duties of supporting the bass tones of the organ and providing rhythmic drive to the piece. It can be performed using four drums without any pitch changes, though a player highly experienced in pedaling technique would be capable of performing it using two. Regardless of the number of timpani employed, this is best suited for an intermediate percussionist due to the rapid time signature changes.


This is an organ and timpani arrangement of this folk tune that is typically heard during the Christmas season. The majority of the pitch changes required can be done during periods of rest, but there are two sections where pedal accents are used. The first is at the beginning where the timpani play the opening phrase of this recognizable tune. The second is of harmonic importance to the melody played by the organ. Rhythmically, knowledge of triple-meter, duple-meter, and hemiola is necessary.

In this arrangement of the Christmas hymn, the percussionist makes use of an A3 handbell as well as four timpani. With the exception of playing in unison with the organ near the end of the piece, the timpani provide harmonic accompaniment with occasional rhythmic gestures that add energy and a sense of motion. Pedal techniques are necessary in this work, but the slow and moderate tempi make this manageable. It is also possible to do all of the changes on the middle two drums, with the exception of one instance in which the 32-inch drum is adjusted. As such, an intermediate timpanist with some familiarity of pedal techniques can perform this work properly.


As mentioned in the score, this timpani and organ duet is based on the hymn *Lobe Den Herren*. For much of the work, the timpani spell out a B-flat major chord in second inversion while the organ presents the melodies of the hymn. However, in the middle section of the work, the timpanist is given the melody, requiring the performer to make use of pedal accents on two of the drums. Because of this, it is best that an intermediate timpanist with experience in pedal techniques perform this work.


*Prelude* is based on music from the hymn tune *Blest Be the Tie that Binds*, also known as *Dennis*, as noted in the score. For the majority of the piece, the timpanist serves as accompanist: providing harmonic support and rhythmic motion. The tempo increases slightly as the piece progresses. As it
does the timpanist becomes more active. At the climax of the work, the timpanist is given a brief and rhythmically exciting feature that requires pedal accents to perform. After this burst, the piece gradually ends similarly to how it opened. Excluding the climactic point, the work is straightforward: no rhythms faster than eighth notes, little in terms of tuning changes, and moderate tempi. The pedaling required in the middle of the piece is limited yet exposed, so a performer who has experience with this technique is preferred.


This piece is segmented into an opening theme, three variations, and ends with a slightly altered restatement of the opening material. The rhythms for the timpanist are simple, the only challenges arising in the energetic variations in 6/8 and 5/8. However, a percussionist with modest experience with these meters will be able to manage this material. Pedal accents are necessary on the inner drums during the opening and closing themes, and retuning the outer drums during provided rests is also required.


This is a twenty-minute work for organ, two percussionists, readers, and voice. It combines spoken messages of peace and musical elements from different parts of the geographic and spiritual world, as expressed in the performance notes by the composer.\(^{43}\) The percussionist who plays the

timpani must have experience with pedal accents, though not excessively. The second percussionist is given a series of 7:6 polyrhythms to perform on the vibraphone near the beginning of the work, however the remaining music gets no more complicated than triplets and sixteenth notes. Intermediate players with experience in these techniques would be capable to perform either of these parts.


This work includes trumpet and an optional choir along with the organ and timpani. It consists of three major sections: the outside featuring dialogues between the trumpet and the timpani, and the middle section being a setting of Martin Luther’s *A Mighty Fortress is Our God* with the optional choir, as noted in the score. It is recommended that this piece be performed with four drums, although a player skilled in pedal techniques may be able to use two or three. An intermediate timpanist can perform this piece with four drums.
CHAPTER 7: KEYBOARD ENSEMBLE


*Four Canons* is a collection of vocal works by Franz Joseph Haydn arranged for a minimum of four keyboard instruments. These are true canons, in that each person plays exactly the same part but enters at a different time. This collection would work well for young students as both an individual assignment as well as an exercise in ensemble playing.


This keyboard quartet is an arrangement of Mozart’s *Spiegelkanon* for violins. This arrangement is performed twice through. The marimbas play alone the first time, presenting the piece as written by Mozart. The metallic keyboards join the second time, adding decoration and some chromaticism. This would be suitable for young keyboardists working on chamber playing skills such as balance and non-verbal communication. The parts can also serve as reading exercises.


*Ballade* is a tonal work for six players. With the exception of a brief transposition into the dominant, and one passage of borrowed harmonies, the piece remains in the key of C minor. The piece is not challenging rhythmically, thus making the parts accessible to younger ensembles. The melodies are easy to learn due to their stepwise motion and tonality. Some technical challenges include the use of four mallets in keyboard parts and the
glockenspiel player making a fast change to a marimba. Despite these few issues, this is a work that would be suitable for a group of intermediate keyboardists.


This waltz is orchestrated for all of the keyboard instruments commonly found in a high school band room: glockenspiel, xylophone, vibraphone, chimes, and a marimba played by two people. Although there is a section that is clearly in E-flat major, much of the work is tonally ambiguous. The composer makes use of chromatic lines, cluster chords, and random notes for this affect. The rhythms in the work are all based in sixteenth notes, and all of the parts individually would be approachable by intermediate keyboardists. This would be suitable for a high school percussion group.


This keyboard sextet includes twelve-tone elements. The beginning motif, as well as some of the melodic material throughout, is based on an exact iteration or a transposition of a specific row. The piece is also full of fast, chromatic runs and complex rhythms such as the quintuplets. Due to the difficulty of the parts and the sudden tempo changes that occur, an advanced ensemble should perform this piece.


*Prelude* is a short, tonal marimba choral for four players. The piece can be played on two 4.0-octave marimbas, although the composer does offer

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44 Rhythms are dictated, but the players are instructed to strike pitches at random.
the alternative instrumentation of using a xylophone, vibraphone, and one marimba for the remaining parts. Being that all the notes are rolled, this work would be suitable for young players working on this technique, as well as their ability to balance with other players.


Written for marimba quartet plus percussion, *Processional* is a work that could be used to teach roll technique. The piece is written as a marimba choir in four-part harmony in the key of A Major. Either one or two people can play the percussion part. The composer also gives the option of involving a string bass to double the lowest marimba part. This piece is appropriate as a recital piece for young keyboardists.


In this marimba quartet, Stanley Leonard experiments with twelve-tone composition techniques. The first section of the piece begins with the initial statement of the tone row in the bass, followed by restatements with ornamentations and countermelodies being presented in the upper three voices. The second section is a soft choral that begins with a transposed form of the initial row. Besides being used to teach students about this type of music, it is a good exercise in chamber playing due to its use of rhythmic interplay. The piece would be accessible to talented high school students and any college ensemble interested in contemporary music.

*Scherzo* is a practice in extremely quiet playing from an eight-piece percussion ensemble. The composer describes the piece as “an exploration in pianissimo, ‘humming,’ sonorities.” This is accomplished by having every instrument play quick, quiet sixteenth notes at a minor-second interval. The work has neither melody nor traditional harmonic structure; it is all clusters of quiet tremolos, with the timpanist providing drones that occasionally glissando up in pitch. This would be an appropriate work for an intermediate group of players as an exercise in quiet playing as well as a listening experiment for the audience. The score suggests the use of two timpani for the piece. However, due to the range needed, D2-F3, it would be acceptable to use three drums: the 32-, the 29-, and the 26-inch.


This is a simple keyboard choral for five players. It is in a traditional ABA form. The A sections are built around a lyrical melody in G major. The B section is a series of chord changes using borrowed and extended harmonies not found in the A sections. Although the vibraphonist requires three mallets at times, this is a piece that can be approached by a beginning to an intermediate group of keyboardists.


These are arrangements of numbers 1, 4, and 8 of Johann Sebastian Bach’s *15 Two-Part Inventions*. The instrumentation for these pieces is meant to be a pair of marimbas, but Leonard includes the option of using any
keyboard instrument that accommodates the ranges required. As can be expected by Bach, the pieces are very tonal and follow an understandable form. These would serve as reading exercises for students with the instructor playing one part while the student plays the other. They can also serve as performance pieces for young percussionists who already have some experience on these instruments.


This short, two-movement piece for mallet trio can be used to introduce intermediate students to contemporary forms of keyboard music. The first movement is slow and legato with a glockenspiel melody accompanied by the marimba and vibraphone. The second movement is more rhythmic, making use of hocketted rhythms between players, and advanced figures such as quintuplets. Also in this movement, the players must use the back ends of their mallets as well as their fingernails. This work requires rhythmic maturity and should be played by a group of intermediate players.


This piece is arranged for a keyboard percussion sextet from a canon by the 16th Century choirmaster and composer, Christoph Praetorius. Being a canon, young percussionists can easily understand the structure of the work and should be able to learn their parts without trouble. The instrumentation is simple being made up of the basic keyboard instruments that most band
rooms possess. This piece would be appropriate for a young group who are still relatively new to keyboard instruments.
CHAPTER 8: CHAMBER PERCUSSION ENSEMBLE


This is an aleatoric work for percussion quintet and tape. The tape is a set of three musical segments that the ensemble prerecords. They are played back at half-speed for the performance where the instructions dictate. The live playing is notated without time signature or measures, only an implied tempo; everyone reads off of a full score. There are a few instances of unison attacks, and a single unison rhythm between the tom-tom players near the end. In terms of rhythm, the piece is intermediate with the most advanced example being quintuplets. All of the keyboard parts are either rapidly improvised or written in large note-values, making them uncomplicated. Due to modern technology, the tape segments can be controlled by either one of the performers or by the conductor. Also, it is possible to perform this work without a conductor, but this will require players who are experienced in non-verbal communication, as well as a fair amount of preparation. With a conductor, most college percussion ensembles would be able to perform this piece.


*Bachiana* is a collection of four works by Johann Sebastian Bach that Leonard arranged for percussion ensemble.\(^{45}\) It can be played with between four and six players depending on the assigning of the battery percussion

\(^{45}\) Minuet in G major BMV Anh. 114, March in D major BMV Anh. 122, Minuet in D minor BMV Anh. 132, and Polonaise in G minor BWV Anh. 123, respectively.
parts. The familiar melodies and the simple rhythms make this an
appropriate work for a group of young players with varying playing abilities,
the strongest playing the keyboard parts and the more novice students
playing the percussion.


This percussion quintet is built on the exposition and development of
a five-note motif: B-flat, E, A, C, B-natural, or “BEACH” using German pitch
designations. Leonard takes advantage of the tonal ambiguity of the motif,
composing chromatic lines that give it a dark and mysterious character
throughout. Despite the entire work being written in 5/8, all of the rhythmic
material is straightforward, with the exception of two passages where
quintuplets are played. This would be an impressive work for an upper-level
intermediate group to perform, though it should be noted that the timpani
player must have pedaling experience.


*Circus* is a percussion quintet in six movements that is meant to depict
different aspects of attending the circus. The *Introduction* is a driving piece
with polyrhythms and interplay between parts that creates excitement and
adds a sense of growing intensity to the work. *Trapeze* is a waltz that features
glissandi on the glockenspiel and slide whistle to depict the title act. *Lion*
*Tamer* makes use of temple blocks and tom-toms to create the sense of being
in the jungle, and rimshots to represent cracks of a whip. *Cannonball* is a slow
funeral march with field drum, snare drum, bass drum and cymbals that ends
in a very loud attack on two bass drums, representing the performers walk to
the cannon and the inevitable explosion. In *Monkey Cage* the players make
use of fast rhythms on articulate instruments, such as cowbell, triangle, and a
bass drum struck with rattan, to represent the energy of a creature trying to
escape a cage. In the *Finale*, elements of the previous movements, such as
the rudimental playing of *Cannonball* and the articulate playing of *Monkey
Cage*, are revisited with the addition of a police whistle to bring the circus to
a close. All of the movements incorporate compound rhythms as well as
unison gestures to create the forward motion. Buzz rolls on the snare drum
are featured in many of the movements, so the player of this instrument
should be strong in this technique. This work would be suitable for a high
school group. The composer also mentions that it is acceptable to have more
than five people perform this work, if necessary.


This fast moving quintet creates melodic material by using graduated,
non-pitched instruments and employing rhythmic interplay. Four of the
players are designated Soprano, Alto, Tenor, and Bass to denote the relative
pitch of their snare drum, triangle, and woodblock. The composer then
creates melodic lines through rhythmic interplay, similar to the style used in
early percussion ensembles such as *Toccata* by Carlos Chávez and *Three

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46 “Articulate instruments” are instruments that create sounds that have little to no resonance.
*Pieces for Percussion Quartet* by Warren Benson.\(^{48}\) Although all of the rhythms are simple even at a fast tempo, the challenge of the work is making sure all of the parts line up properly. It is a suitable work for an intermediate group of percussionists who have experienced this kind of interplay, such as a talented group of high school students or young college percussionists.


This timpani and keyboard duet is written in graphic notation. The composer uses symbols for glissandi, fast or slow improvisation, and the type of mallets used to create the desired soundscapes and thematic elements. With the exception of three timed events, the interpretation of the space and tempo is at the discretion of the performers. With this level of freedom, only musicians who have the maturity to understand the use of space should attempt this piece.


This quartet contains three elements that stand out: a snare drum cadenza at the opening and closing, significant interplay between all of the players, and the use of five glass lampshades or bowls as instruments. The cadenzas are straightforward yet require dynamic control from the performer. The glass bowls and the temple blocks provide a melodic element to the work, sometimes playing countermelodies with each other. The interplay is the most challenging aspect of the work—sixteenth note rhythms

are split among the four players. However, since this concept is common practice in many drumlines, an advanced high school group would be able to perform this work.


This quartet is written in three parts. The first and last are slow and without a time signature, the middle a moderately fast dance starting in 5/4 and ending in 4/4. Each performer is given the entire score to read from due to the nature of the outer movements. The dance section, which is strictly written out, presents complex rhythms between players. The players also need to move from instrument to instrument regularly throughout, creating a logistical challenge. It is possible to alleviate this by adding a player, or reorganizing who plays what instruments. In addition, instructions are provided to permit the piece to be performed in collaboration with a company of dancers. This piece can be played by a group of collegiate performers who have experience with highly engaged chamber playing.


This work is a feature for a marimba and vibraphone player, with a percussion accompanist. The percussion part requires pedaling and glissandi on timpani, as well as quick switches to and from tom-toms. The solo keyboard part calls for similar quick changes from vibraphone to marimba, along with independent rolls, four-mallet chords, and reading two staves. This piece would be suitable for a pair of college students who are focusing on these respective instruments.

This duo for eight pedal timpani requires players who have an understanding of pedal techniques such as quick glissandi and pedal accents. There are also instances in the faster sections that the players have the melodic gestures split between them as well as harmonic motion created by playing double-stops. This requires that the performers also have the appropriate ear training so that these sections can be performed appropriately. This piece would be suitable for a pair of intermediate to advanced students who have focused on kettledrums.


This timpani duet makes use of rhythmic interplay throughout. Making sure that the two sets of drums are played with the same color and character is the challenge of the work. The pedaling required in this piece is minimal, making either part accessible to a student who is still a novice at this technique. However, the requirement of matching tone, color, and rhythm does require a pair of intermediate percussionists.


*Genesis* is a work for percussion quintet, narrator, and mixed choir. The first two thirds of the work, which is only for the percussion instruments and the speaker, is performed through the use of cues from the oration rather than meters. The conclusion of the work features the choir and is done in a given tempo. The percussion serves the roll of accompaniment for this
work. As such, the percussionists should be experienced in chamber playing and comfortable with adjusting to the speaker. The use of several quintuplet and septuplet rhythms calls for performers who are at least at a college level. The work itself would best be suited for a choir concert, being that the vocals are the feature.


*Housemusic for Percussion* is a short, three-movement work for percussion quartet. The first movement is quiet, slow, and is composed in a series of 5/8, 3/8, and 2/8 time signatures. A melody in the glockenspiel is accompanied by rhythmic interplay between tambourine and tom-tom players. The second movement is a tambourine feature starting with a composed cadenza that requires dynamic control for fast and slow rhythms. The remainder of this movement is a duet between the tambourine and the tam tam. The last movement is for tambourine, woodblock, castanets, and triangle playing in rhythms and counter-rhythms, rather than the interplay that was seen in the first movement. This can serve as a pedagogical piece presenting compound meters, as well as how to control dynamics on the instruments employed.


This short trio presents common percussion instruments creating uncommon timbres. Namely, the use of wire brushes on the xylophone, the different implements used on the suspended cymbal, and the virtuosic nature of the triangle playing. The piece begins with triangle and glockenspiel solos.
Both of these are accompanied by metered glissandi up and down the xylophone with the brushes. After a brief interjection of battery instruments, the work ends similarly to how it began. This would be an appropriate exercise for a group of young percussionists who are beginning their percussion ensemble experience. An understanding of triplets is required, and there is a solitary septuplet in the glockenspiel, but the piece is short enough that it can serve as an instructional tool for such a figure. Depending on the situation, a fourth player may be included to play the bass drum and tam tam, due to the quick instrumental changes written in the parts.


This early work for percussion quintet is void of time signatures. It is structured around the particular entrances and rhythms expressed by the players. It is in two movements, the first being slow and making use of rhythmic interplay, while the second movement is fast with players entering at specific times with their own unique figures that are repeated continuously. The work concludes with a coda that the ensemble enters on cue. Despite a few rhythmic challenges in the second movement, namely one isolated septuplet, this would be an appropriate piece for a talented group of high school students or a young college ensemble.


*Pairs* is so named due to the several “pairs” of instruments that make up each players’ consoles. It is a brief piece consisting of a *maestoso*
beginning, a march-like middle section, and an ending in 6/8. There are several examples of rhythmic interplay throughout the work, giving the audible impression that one person is playing all four timpani, or all four of the non-pitched drums, when in fact they are split between the players. Thus, one of the challenges of the work is for the duo to match the tone quality of their respective consoles. The performers must also read two staves. Due to these challenges, as well as the high difficulty level of some of the interplay, this work is best suited for a pair of players who can communicate well and who play at an intermediate level.


This percussion quintet with narrator is, as the title suggests, a demonstration of percussion instruments. It is divided into five sections, an introduction of steady claps that the audience participates in, followed by segments featuring wood, drums, metals, and concluding with a combined ensemble. Each segment is separated by a hard stop as the narrator introduces the next segment. It is possible that the performers rotate the narration. Due to its nature as a presentation piece, all of the parts are simple enough to be grasped by a young group of performers.


This percussion sextet follows a simple ABA form while providing an unconventional soundscape to accompany a simple melody. Both A sections begin with a motif of rhythmic interplay provided by all of the non-pitched instruments, such as temple blocks, vibraphone, and brake drums. The melody
is then presented in the chimes, glockenspiel, and timpani while snare, cymbal, and bass drum provide accompaniment. The B section is slower and features the same melody, this time from the crotales (or vibraphone based on availability), while the other performers play an accompaniment through a more intricate rhythmic interplay. This is a suitable work for a high school percussion ensemble.


This quartet is described in the score as “a study in Sustained Percussion Tone.” Although there are pitched instruments used, there is no melodic material in the traditional sense. The work consists entirely of slow, rhythmic interplay between the four players and the resonating instruments. This piece requires a great deal of patience, due to the slow tempo, number of rests, and attention to soft dynamics. It should be noted that there is a glissando in the timpani, as well as a moment of improvisation in the vibraphone, though neither example are difficult to perform with proper instruction. This piece would be suitable for a young group of percussionists as an opportunity to focus on the sounds of the instruments.


This is a percussion quartet that features sounds and instruments of Eastern Asia. The use of a temple bell and rapidly accelerating rhythms are traits found in Japanese Taiko music. All of the rhythms in the piece are duple-based and can easily be approached by any intermediate player. The

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composer includes the option of extra players or audience participation to play pairs of wooden dowels as the piece ends and the quartet gradually walks off stage. This would best be accomplished by planting people in the crowd so that the proper aesthetic is accomplished. It is also suggested that the piece be conducted, due to the large number of fermati and ad libitum sections. It is possible to perform without a conductor, but some of the transitions will need to be well rehearsed. When conducted, high school players can perform the piece; without a conductor, it should be done by an advanced college group.


This work for percussion quintet is divided into three segments. The first section is slow and focuses on the keyboards presenting the lightly chromatic gestures of the work. The middle section is a quick and energetic drum feature in 7/8. The final portion is characteristic of the beginning; only it expands upon the original melodic lines. Even though there is chromaticism in this work, the amount of repetition of similar material makes the individual parts more manageable. Rhythmically, with the exception of a limited number of quintuplets, the piece would be approachable to advanced high school performers, and most college students.


This work is divided into three movements, each of which focuses on a different instrument or group of instruments. The first movement features
the four players and rhythmic interplay on their respective drums and cymbals. The second focuses on the xylophone and glockenspiel while the other players offer simple accompaniment during the shifting meters. The third movement is a trumpet feature with percussion accompaniment. This piece is approachable for a talented group of high school players and most college ensembles.


This is a short percussion trio with modest instrumentation. Every player is given three instruments that must be played as one console. As such, the performers must have implements that are applicable for a variety of instruments, such as a hard marimba mallet that also works for a woodblock and bass drum. It consists of two sections: a slow legato opening, and a fast and spirited section. Both sections incorporate rhythmic interplay and compound rhythms between all three players. The rhythms in the piece are duple-based with one sextuplet gesture, and the melodic material in the marimba involves tri-tone motions, or remaining on one pitch for a long period of time. This would be a suitable first percussion chamber piece for young students.


This short trio requires many instruments, most of which can be found in any college percussion studio. The only exception may be the five Thai gongs. The *Vivace* tempo that makes up a majority of the piece alternates between 6/8 and 2/4 and requires each performer to switch
instruments quickly. The rhythmic interplay including syncopation needed at this tempo requires a lot of energy and deliberate playing. The middle *Lento* section focuses on the keyboard instruments being accompanied by resonant sounds, such as soft mallets on tom toms. The trio then plays an accelerando into a restatement of earlier material as the piece sprints to the finish. Due to the energy needed to play this work at the necessary tempo, this work is best suited for a group of college or professional percussionists.


Written for a percussion quintet, this piece utilizes chromatic and non-diatonic gestures played in unison. The work is easy to understand rhythmically, containing mostly sixteenth notes and one section built around triplets. However, the brisk tempo paired with the need for unison accuracy from all of the keyboard instruments makes this a work suitable for an advanced college ensemble or a professional group. This would be an ideal work to take on tour, being that the large instruments required are standard in high school band departments.


This work for percussion quintet is a sequel to *Word Games*, the second movement of the percussion solo *Two Meditations* (see Chapter 5). Similar to the solo, a series of words printed on large cards are displayed and the ensemble performs music to emulate that word. The difference is that the ensemble version uses conventional notation and specific instructions, where the solo does not. The piece also calls for the audience to read the
words aloud as they are displayed. Besides the five players, it is necessary to have up to three stagehands available to change the cards at the appropriate times. It is also recommended to have a conductor to facilitate the logistics, though an advanced group could do without with proper preparation.

Musically, this piece runs the gamut in terms of techniques: improvisation, free playing, unison gestures, playing in opposing tempi, etc. Ultimately, whether this work is conducted or not, it should be played by advanced and mature musicians.
CHAPTER 9: LARGE PERCUSSION ENSEMBLE


This work is for eight performers and a conductor. The set up of this piece includes two separate quartets on either side of the stage and one instrumental console in the middle, referred to as the mediator position. Several performers get an opportunity play from this position during the piece. The piece has several written instructions, which include improvising on given rhythms, responding to the improvisation of the mediator, or to applaud the other quartet. The notated sections require advanced percussionists who can play fast keyboard passages in complex meters, such as 13/8. This would be suitable for a group of advanced college students.


This sextet makes significant use of bamboo sticks and other wooden sounds. It is composed in three major sections. The first features bamboo sticks and foot stomps in a complex 9/8 meter. Here, the composer makes use of unison rhythms, polyrhythms, and the visual aspect of performers striking each other's sticks. Next is a slow portion that features short melodies created by the four angklungs, and melodic material in the tomtoms. The piece closes with a fast, energetic section in 11/16. Although the complex meters can be challenging, these sections are largely unison and employ simple rhythms, making them more manageable. Although it is

50 “Angklungs” are Bamboo instruments tuned to specific pitches.
intended for a college ensemble, this work could be played by an advanced group of high school students.


*Drum Celebration* is a piece for thirteen players that, as the title suggests, focuses on drums. The work requires eight different snare drums; four high in pitch and four low in pitch, along with a bass drum, timpani, gong, and cymbal. The piece begins with the motif from Maurice Ravel’s *Bolero,* and gradually increases in intensity. By the end, the players have experimented with using brushes, playing on rims, different styles of rimshots, and foot stomps. The amount of unison playing that is required between the two groups of snare drums is challenging. This would be suitable for a high school group who need to practice rhythmic accuracy.


This octet is divided into three different sections, meant to represent the three elements within the title. The beginning, *Earth,* is slow and uses gradual dynamic swells from the low sounding instruments and those with an eerie resonance, such as the tuned gongs and tam tams. *Wind* features chromatic runs played by the marimbas and the glockenspiel. The piece concludes with *Fire:* an energetic section that incorporates several compound time signatures. It also highlights instruments that mimic crackling embers, such as the temple blocks, angklung, and tam tam with triangle beaters. With the exception of *Wind,* which consists mostly of sixteenth notes, there are advanced rhythms and polyrhythms throughout
the work. The keyboard parts are pattern based, but since many of these patterns are atonal and unique to each player, they can be challenging to someone not accustomed to hearing such dissonances. This is a fitting work for a college ensemble.


This work for seven percussionists is meant to sound mechanical according to the program notes by the composer. This is done using simple unison rhythms with twelve-tone melodic gestures, several of which complete the aggregate. As the piece progresses, it becomes more tonal and more dance-like using meters such as 7/8. It ends with a triumphant fanfare in the key of C major. The greatest challenge of this work lies in the first half, where most of the unison twelve-tone gestures exist. The slow tempo and the repetitive nature of this section make it possible for intermediate players to accomplish them. Like many of Leonard’s works, the timpanist will need to have some experience with pedaling due to the chromatic nature of the part.


This work for percussion octet includes advanced rhythmic gestures, complex cross-rhythms, and a degree of improvisation. The *Fanfare* features the timpani and the music is based on the thematic development of specific rhythmic motifs. The performers at times are required to improvise around a given rhythm. There is also rhythmic interplay between many of the performers that requires precision. The *Meditation* is largely a series of soft cluster sonorities created by the keyboard instruments and crystal glasses.
The snare drum is featured, playing a slow and soft rhythmic figure while cup gongs, temple blocks, and antique cymbals perform light improvisation. The audience takes part in the performance as well, being instructed to hum a D-natural near the end of the movement. This moves directly into the Dance, which is a brisk movement that largely alternates between 6/8 and 5/8 or 6/8 and 2/4 meters. This movement requires great rhythmic accuracy and discipline, particularly since a great portion of it is played at a soft dynamic. This is a challenging work that is suitable for an advanced college group or professionals.


This is a short and energetic work that requires twelve percussionists. Eleven of the performers must play at an intermediate to advanced level on the keyboards due to the substantial use of fast unison gestures, including iterations of a twelve-tone row. The timpani part includes long glissandi and one repeated section in which pedal accents are required. All of the rhythms used are uncomplicated, however the speed and accuracy necessary from all of the players provides a challenge. Thus, this is a work best suited for a college ensemble or a strong group of high school players.


Four Dimensions is a percussion sextet that features four different styles of music: jazz, march, aleatoric, and classical. In the first section, four players make up the rhythm section and pseudo-drumset while the glockenspiel and xylophone play the melody and countermelody,
respectively. The next section is a quiet march with rhythmic interplay between the snare drum, field drum, tom-toms, and bass drum. It also includes roto-toms quoting the opening gesture of *Stars and Stripes Forever* by Sousa. Each player is then given instructions on how to perform the aleatoric section. Some are given specific rhythms to play, others specific pitches and instruments. The final section, classical, incorporates standard orchestral instruments. Here, familiar quotes from percussion orchestral repertoire are played, such as the timpani part from the *Scherzo* of Beethoven’s Symphony No. 9, the snare rhythm from Ravel’s *Bolero*, and glockenspiel excerpts from Dukas’ *The Sorcerer’s Apprentice*. Pedagogically speaking, this piece would be useful to teach the intricacies of these four differing styles. It would be beneficial to a high school or college ensemble. In 1991, Ludwig Music republished this work as *Four Images* with minor alterations, such as fewer suspended cymbals and added repeats to some sections.


*See Four Dimensions.*


This is an arrangement of the tune *In Dulci Jubilo* for ten percussionists and a four-octave handbell choir.51 All of the keyboard parts remain in the key of A major with several unison gestures, making the parts simple to learn. The majority of the work is in triple meter, but does switch to

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51 A piano can substitute for the handbell choir, if necessary.
duple meter in the middle section. This would be an appropriate work for a high school percussion group or a college ensemble.


*Hurricane* is a large percussion ensemble piece requiring fourteen players and a significant number of instruments. The piece is split into two sections, the first being slow and ominous, and the second being fast and exciting. The slow section is orchestrated sparsely, mostly containing quiet rolls on the bass drums, cymbals, and snare drum. This section culminates with each player building in intensity while improvising. In the fast section that follows, articulate instruments such as congas, brake drums, and bass drums with harder sticks are featured. The entire piece consists of unison or compound rhythms between many of the players, requiring attention to detail and accuracy. There are also sudden dynamic changes. A high school group who has access to the large number of instruments would be able to perform this piece.


The septet *Interiors* consists of three sections. The first section is a unison statement of a five-note motif that is gradually, yet metrically, slowed down and dissolved. This leads to the second portion that features improvisation on crystal glasses or singing bowls while other soft, resonant instruments that occasionally interject. After a steady build of E Aeolian material, the ensemble enters the energetic finale, which features diminished harmonies, and the unison statement of a twelve-tone row that completes
the aggregate. With the exception of various treatments of quintuplets, the rhythms are accessible to most intermediate percussion students. The challenge arises in the accuracy of the unison chromatic gestures at the given tempi. Most college ensembles would be capable of presenting this piece.


This piece for fourteen players pays homage to the musical traditions of the Turkish Mehter Band, as mentioned by the composer in the program notes. The work begins with Janissary instruments such as the *crescent* (see Figure 6) playing simple rhythms while the keyboards perform a unison melody in the A Aeolian mode. This is followed by a fast variation using the same simple rhythms played on modern instruments, such as brake drums and timpani. Next is a timpani recitative with soft interjections by the twelve triangles and tam tam. The piece ends with a variation of the opening material in 7/8 that accelerates until the finish. Sixteenth notes are the most advanced rhythm the piece presents. However, all of the instruments that are duplicated play either unison or compound rhythms, making accuracy the greatest challenge of performing the work. The timpani part requires pedaling, but only in the recitative section, making it approachable for a player still perfecting this skill. This piece can be performed with or without a conductor. This is a suitable work for a high school group.

*Kymbalon* means “cymbal” in Greek, thus most of the attention of this work is put on cymbals. It requires nine players, each having a suspended cymbal and a tam tam in their console. The music is divided into three sections: an opening that features the cymbals and chimes, a slower section that focuses on the keyboard instruments, and a closing in 5/8 that includes energetic rhythms on the tom-toms. There is also a transition between the slow and closing sections that is marked, “Soft Improvisation w/brushes [on] Suspended Cymbal” for all nine players.\(^{52}\) Rhythmically, the performers must be able to play quintuplets and sextuplets, as well as perform the necessary rhythmic interplay in order to perform the written cymbal melodies. This is a

large work that requires many instruments and experienced players, making it appropriate for a college percussion ensemble.


This is an octet that primarily consists of battery percussion with some chromatic elements from the keyboard instruments. The piece begins with slow rhythmic interplay between the membrane and metallic instruments and melodic gestures from the chimes and vibraphone. The second section is comprised of driving rhythms played in unison by the field and snare drums, with accompanying rhythms provided by the rest of the battery. This is followed by a keyboard feature that uses the same gestures from the beginning of the work, many of which are expanded upon. After a short period of soft improvisation, the finale begins. Here, a low drum plays perpetual sixteenth notes as the other players gradually layer into the texture. All of the parts build in activity until a final sprint to the end of the piece. All sections draw from a limited library of melodic or rhythmic gestures and use them in several different ways, including different instrumental pairings or layering schemes. This is a suitable work for most college ensembles, being that they are more likely to grasp the 5:4 polymath that occur.


This percussion sextet was written for instruments commonly found in a concert band percussion section. The work requires attention to dynamic
control by all six players. It also includes playing some of the instruments in uncommon ways, such as the triangle or the tubular chimes being completely muted. Rhythmically, the work does include thirty-second notes as well as various types of triplets. This work would be appropriate for a strong group of high school students or for a young college ensemble.


*Retrospections Fanfare* is given the subtitle *Ionisation Redux*, due to its instrumentation and sound treatment being similar to *Ionisation* by Edgard Varése. *Fanfare* begins with a soft drumroll while other percussive sounds gradually creep out of the texture. The combination of the triplet and quintuplet rhythms and the largo tempo creates the false impression that the ensemble is improvising. The middle section arrives suddenly at a significantly louder dynamic and with much more activity in the form of rhythmic interplay and unison gestures. The performance also incorporates a theatrical element, instructing the performers to “...continue with the motions while playing, but [not to] strike instruments.”53 The piece ends with a series of loud unison strikes on anything within the performers reach, with the exception of the pianist who has specific pitches. Due to the rhythmic complexity and the patience needed to perform effectively at the slow tempo, this should be performed by a college group of musicians.


This piece for seven percussionists is described by the composer as “...an incantation on the mystery, power, and celebration that comes into being through the energy of stone.” As such, the character of much of the work is ethereal with players improvising rhythms on their respective pair of stones and creating uncommon sounds from common instruments, such as playing a gong in a container of water (water gong) and bowing the vibraphone bars. Rhythmically, the piece includes advanced rhythms such as septuplets and quintuplets as well as 5:3 polyrhythms and difficult cross-rhythms between players. The piece ends energetically in a 7/8 meter that features hand drums. This is a challenging work that would be best performed by an advanced group of college students or professionals.


*Six Bagatelles* is a six-movement work for percussion octet. Because it takes over twenty minutes to perform in its entirety, and the large number of instruments it requires, the composer makes a note that it can be done in “various combinations of any lesser number of movements.” The first movement, *Fundamentals*, features instruments commonly found in a concert band percussion section. The timpani serve as a metronome, playing steady half notes through the movement. The other instruments either add to the

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texture with long rolls, or participate in 5:3 or 5:4 polyrhythms. *Dobles*, the second movement, makes use of less common instruments, such as vibraslap, crotales, and guiro, as well as instruments played in uncommon ways, such as with the handles of mallets or the “prepared” marimba that has a sheet of paper over the bars. Although the rhythms here are no more complicated than sixteenth notes, the articulate nature of the instruments make the interplay between the players challenging. *Triplum* is march-like and focuses on battery instruments. The fourth movement is called *Marimbas* and, as implied, features keyboard instruments. Next is *Cinq*, which is a quick movement in 5/8 that is comprised of mostly articulate instruments, such as wood blocks, five muffled tom toms, two muffled bass drums, snare drum, and tambourine. The last movement, *Unum*, is scored similarly as *Fundamentals*, with the addition of five dobachi. It is also structured similarly to the first movement in that, after an introductory section, the timpani serve as a metronome while the other instruments gradually add layers of thematic material until they are all playing at the climax of the work. The use of advanced rhythmic interplay and polyrhythms in all of the movements make this work appropriate for seasoned percussionists.


*Skies* is for ten percussionists with a large instrumentation. The beginning section is the most technically difficult due to its use of unison melodies with advanced rhythms. After this opening, the piece moves to a drum feature in 6/8 that is rhythmically uncomplicated. A slow tonal section
follows, which features foreign instruments such as the tuned Thai gongs and
the dobachi. The piece ends with a section similar to the beginning with
fewer advanced rhythms. Due to the technical requirements of the keyboard
players, this work is best suited for a college ensemble.


This work for nine players spotlights the different materials that
percussion instruments are made from and combines them into a massive
work. The symphony can be performed as one large piece or any of the
movements can be performed individually. The first movement is named
*Drum Tune*. It explores the different sounds that battery instruments are
capable of making depending on the style of beater used, as well if the
instrument is covered with a cloth. The rhythms included get no more
advanced than sixteenth notes and triplets, however the 15/16 and 5/8
meters are used significantly in the middle section. The second movement,
*The Bells*, is written for metal instruments such as glockenspiel, vibraphone,
and an aluminion, which the composer describes as wind chime of aluminum
plates. All seven of the performers play sparsely for a significant amount of
the movement as a means of exploring the resonant capabilities of the
instruments. *Xylem* is for all nine players and features wooden instruments,
such as xylophone and claves. Similar to *The Bells*, the first portion of this
movement highlights the instruments’ resonant capabilities, mostly through
rolls. The second portion is much faster and rhythmic, with simple melodic

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56 Stanley Leonard, *Symphony for Percussion* (Denton, TX: Drop6 Media, Inc., 2009),
*The Bells* program notes.
ideas being presented from many of the players. The finale, *Evolutions*, combines the families of instruments. Different musical concepts are revisited, namely the rhythmic ideas from the first movement, and the concept of resonance that comes later. As a whole, a collegiate ensemble would be best suited for this piece.


This piece begins with all ten performers walking on stage to their respective consoles while playing on hard-covered suitcases. It ends in similar fashion, with the performers picking up the suitcases and playing them while walking off stage. The music in the middle is divided into sections that represent different parts of the world: hand drums for Africa; dobachi, gongs, and temple blocks for Asia; and the keyboard instruments and timpani for Europe. The individual parts are rhythmically uncomplicated, and the melodies are tonal and simple. Considering the element of walking on and off stage, it is ideal that this work be performed without a conductor. This work would be suitable for a group of high school percussionists.


This is a work for ten percussionists; a featured percussion quintet accompanied by a keyboard quintet. Both groups share in the musical challenges that are presented in the piece, including the use of advanced polymrhythms such as 5:4, advanced rhythmic figures in unison, and interplay within each group. The greatest challenge for the keyboardists is the accuracy necessary to play the repetitive tone rows that make up the fast
sections. The keyboard parts would be appropriate for a college ensemble, while the percussion quintet consist of more advanced students or professionals.


This piece is for ten percussionists and handbell choir\(^{57}\). It consists of three sections. The first is based on a simple melody in G major played by the handbells and the keyboard instruments. The middle features the percussion playing sleigh bells in hocketed or unison rhythms. The melodic interest here is provided by the temple blocks and sled runner, which is a metal ski from a snow sled. The final section is a recapitulation of the melody from the beginning. All of the parts are tonal with no chromatic pitches, and the rhythms are duple based with nothing more complicated than dotted-eighth and sixteenth notes. A high school group would be able to perform this work.


This piece for six percussionists showcases the African thumb piano sometimes known as a Zanza, Sansa, or Kalimba. In addition to the improvised solos heard from this instrument, the keyboard instruments imitate it by using dead-strokes on a similar pitch collection. The outside sections are energetic and dance-like with frequently shifting meters, uncomplicated rhythms, tempi that gradually accelerate, and solos for some of the drum parts. The slower middle section features four tambourines that are graduated in relative pitch. This section is meant to sound more free than

\(^{57}\) A piano can substitute for the handbell choir, if necessary.
structured. Due to the instrumental requirements and the metric changes of the outside sections, *Zanza* would best be suited for a college ensemble.
CONCLUSION

Stanley Leonard, along with having an impressive performing career, has met equal success as a composer of works for percussion. In 1958, he started writing so that his newly created percussion ensemble would have music to play. By doing this in a period when few pieces were available, he helped create the percussion ensemble repertoire that exists today.

During his sixty years of composing, Leonard has experimented with several compositional styles. He has written several traditional tonal works, such as Processional and Ballade, but has also used post-tonal techniques in works such as Quarimba and Mirrors. He created his own graphic notation for Continuum and Ubique. He also incorporated electronics in Sonnet and The Advancing Gong. His output is large in quantity, but it also includes several different genres.

His writing for timpani has also been significant. He was one of the first to write a method book focusing on pedal technique, and has helped redefine how timpanists play their instrument. Also, his several solos requiring extensive use of this pedal technique highlight the melodic capabilities of the timpani.

As the repertoire for percussion continues to expand, it is important to study the composers who have contributed to it. Leonard is preeminent among those who have made it possible for the percussion ensemble to exist the way it does today due to the amount he wrote and the several styles of which he composed. Studying and cataloging his works makes it easier for educators to see the capabilities of percussion instruments, which will better equip them to teach their students.
REFERENCES


APPENDIX A: SOLO AND ENSEMBLE INSTRUMENTATIONS

1 PERCUSSIONIST

Cascades

Glockenspiel.

Choirs

4 High Woodblocks, 4 Temple Blocks, 4 Wood Drums\textsuperscript{58}, C4, E4, G4, and B4 Crotales, 4 Suspended Cymbals, 3 Tam Tams, Piccolo Snare Drum, 7 Tom-toms, Bass Drum.

Collage (Flute Duet)

Glockenspiel, Vibraphone, Marimba of any size, Large Suspended Cymbal, Tam Tam.

Danza

4 Timpani, 3 High Tom-toms, 3 Medium Almglocken, 2 Tambourines, Suspended Cymbal, Low Antique Cymbal.

On That Day

Snare Drum, 4 Tom-toms, 3 Suspended Cymbals, G and A Chime Notes, Vibraphone, Headless Tambourine, Glockenspiel, Ratchet, Elephant Bells, 25- or 26-inch Timpano.

Solo Dialogue

4 Timpani, 3 Tom-toms.

Solus

5 Timpani, 4 Tom-toms, C4, E4, G\#4, and B4 Crotales, Large Chinese Cymbal.

Sonnet

Glockenspiel, Vibraphone, 3 Suspended Cymbals, Thai Gong (or Small Tam Tam), Snare Drum, 4 Tom-toms, 4 Temple Blocks, 4 Almglocken, 1 Maraca, Mark Tree.

\textsuperscript{58} 4 Tom-toms with wooden discs are a suitable substitute for Wood Drums.
Suite for Percussion and Violin

Snare Drum, 4 Tom-toms, Kick Drum, 2 Tambourines, Sistrum, 2 Woodblocks, 4 Suspended Cymbals, 3 Antique Cymbals or Large Finger Cymbals, Glockenspiel, 4.0-Octave Marimba.

Triptych

Vibraphone, Snare Drum, 4 Tom-toms, 3 Suspended Cymbals, Glockenspiel, Bell Tree, Timpano in B-flat.

Two Meditations

4 Tom-toms, 3 Suspended Cymbals, Woodblock, Muffled Triangle.

Ubique

Maracas, Iron Pipe, 4 Temple Blocks, 2 Suspended Cymbals, Snare Drum, 4 Tom-toms, Large Tam tam, Kick Drum.

Will O’ The Wisp

Vibraphone, 4 Temple Blocks, 1.0-Octave Crotales, Tam Tam, Rain Stick, Tambourine, 3 Tom-toms, 3 Suspended Cymbals, 4 Timpani.

2 PERCUSSIONISTS

Continuum

Player 1: 4 Timpani.

Player 2: Glockenspiel, Vibraphone, Xylophone.

Duales

Player 1: 4.3-Octave Marimba, Vibraphone.

Player 2: 4 Timpani, 3 Tom-toms, Suspended Cymbal.

Duo for Two Timpanists

Player 1: 4 Timpani.

Player 2: 4 Timpani.
Duologue

Player 1: 4 Timpani.

Player 2: 4 Timpani.

Pairs

Player 1: Bongos, 2 Large Cowbells, 26- and 23-inch Timpani.

Player 2: 2 Tom-toms, 2 Suspended Cymbals, 32- and 29-inch Timpani.

Three Duets

Player 1: 4.3-Octave Marimba.

Player 2: 4.3-Octave Marimba.

3 PERCUSSIONISTS

Impressions

Player 1: Xylophone, Hand Cymbals.

Player 2: Glockenspiel, Snare Drum.

Player 3: Triangle, Suspended Cymbal, Tam Tam, Bass Drum.

Three Spaces

Player 1: Snare Drum, Tam Tam, 25- or 26-inch Timpano.

Player 2: 2 Tom-toms, Suspended Cymbal, 28- or 29-inch Timpano.

Player 3: 4.0-Octave Marimba, Bass Drum, Woodblock.

Trioso

Player 1: Vibraphone, 4.3-Octave Marimba, High Suspended Cymbal, 4 Temple Blocks, Maracas.

Player 2: Bongos, Snare Drum, Medium Suspended Cymbal, Agogo Bell or 2 Cowbells, 4 Thai Gongs.

Player 3: 4 Timpani, Low Tom-tom, Low Suspended Cymbal, Small Bass Drum, Clave.
Two Contemporary Scenes

Player 1: Vibraphone.

Player 2: Glockenspiel.

Player 3: Xylophone, 4.0-Octave Marimba.

4 PERCUSSIONISTS

Bachiana

Player 1: Glockenspiel, Xylophone, 4.0-Octave Marimba.

Player 2: 4.0-Octave Marimba, Glockenspiel.

Player 3: Small Suspended Cymbal, Triangle, Chimes, 4.0-Octave Marimba or Vibraphone.

Player 4: Suspended Cymbal, Triangle, Snare Drum, Tambourine.

Cycle for Percussion

Player 1: 5 Large Glass Lamp Shades.

Player 2: 2 Suspended Cymbals, Tam Tam.

Player 3: 3 Temple Blocks, Bass Drum.

Player 4: Snare Drum.

Dance Suite

Player 1: Vibraphone, Tambourine, 3 Temple Blocks, Snare Drum, Triangle, 4.0-Octave Marimba.

Player 2: 2 Suspended Cymbals, Tam Tam, 3 Temple Blocks, Timbales, 4 Timpani, Woodblock, C5 Chime.

Player 3: C5 Chime, 4.0-Octave Marimba, Claves, Suspended Cymbal, Woodblock, Tam Tam.

Player 4: 4 Timpani, Glockenspiel, Finger Cymbals, Large Bass Drum, Vibraphone.

59 All Instruments can be shared.
Four Canons

Players 1-4: Keyboard Instrument.\textsuperscript{60}

Housemusic for Percussion

Player 1: Glockenspiel, Tambourine.
Player 2: Tambourine, Woodblock.
Player 3: 2 Tom-toms, Castanets.
Player 4: Tam Tam, Triangle.

Mirror Canon

Player 1: 4.0-Octave Marimba (Possibly Shared with Player 3).
Player 2: Glockenspiel.
Player 3: 4.0-Octave Marimba (Possibly Shared with Player 1).
Player 4: Vibraphone or Second Glockenspiel.

Prelude for Four Marimbas

Player 1: 4.0-Octave Marimba (Possibly Shared with Player 3) or Xylophone.
Player 2: 4.0-Octave Marimba (Possibly Shared with Player 4).
Player 3: 4.0-Octave Marimba (Possibly Shared with Player 1) or Vibraphone.
Player 4: 4.0-Octave Marimba (Possibly Shared with Player 2).

Processional\textsuperscript{61}

Player 1: 4.0-Octave Marimba (Possibly Shared with Player 3).
Player 2: 4.0-Octave Marimba (Possibly Shared with Player 4).

\textsuperscript{60} Intended for 4 Marimbas, though any keyboard instruments may be used at the discretion of the performers.

\textsuperscript{61} Optional Triangle and Finger Cymbal Parts for 5\textsuperscript{th} and 6\textsuperscript{th} Players.
Player 3: 4.0-Octave Marimba (Possibly Shared with Player 1).

Player 4: 4.3-Octave Marimba (Possibly Shared with Player 2).

Quarimba

Player 1: 5.0-Octave Marimba (Shared with Player 4).

Player 2: 4.0-Octave Marimba.

Player 3: 4.0-Octave Marimba.

Player 4: 5.0-Octave Marimba (Shared with Player 1).

Symphony for Percussion: I. Drum Tune

Player 1: Snare Drum.

Player 2: 2 High Tom-toms.

Player 3: 2 Low Tom-toms.

Player 4: 4 Timpani.

Telin-Ting

Player 1: Japanese Temple Bell⁶², 4 Temple Blocks, 4 Wood Drums, Small Claves, Vibraphone, Xylophone.

Player 2: Large Raspig Stick, Mark Tree, 3 Suspended Cymbals, Chinese Cymbal, Glockenspiel, High Tom-tom, 4.0-Octave Marimba (Shared with Players 3 and 4).

Player 3: Guiro, 4 Suspended Cymbals, 2 Low Elephant Bells, Chimes, 4.0-Octave Marimba (Shared with Players 2 and 4).

Player 4: Large Bass Drum, 2 High Elephant Bells, Large Tam Tam, Small Tam Tam, Brake Drum, 4.0-Octave Marimba (Shared with Players 2 and 3).

⁶² Resonant Cowbell with soft beater may substitute for the Japanese Temple Bell.
Tenere

Player 1: Finger Cymbals, Small Hand Cymbals, Glockenspiel.
Player 2: 2 Suspended Cymbals, Large Hand Cymbals.
Player 3: Tam Tam, Triangle.
Player 4: Vibraphone, F4 Chime Note, 4 Timpani.

Three Sketches

Player 1: Bass Drum, Xylophone, Glockenspiel.
Player 2: Snare Drum, Bass Drum.
Player 3: Snare Drum, 3 Temple Blocks, Woodblock, Triangle.
Player 4: Hand Cymbals, Suspended Cymbal.

5 PERCUSSIONISTS

Beachwalk

Player 1: Glockenspiel, 5 High Tom-toms.
Player 2: Vibraphone, 4 Temple Blocks.
Player 3: Xylophone, Crotales (E and C), Bell Tree.
Player 4: Chimes, Suspended Cymbal, Tam Tam, Bass Drum.
Player 5: 4 Timpani, Guiro.

Circus63

Player 1: Snare Drum, Feld Drum, Triangle, Chimes.
Player 2: 3 Temple Blocks, Glockenspiel, Slide Whistle, 2 Tom-toms, Snare Drum, Cowbell, Suspended Cymbal.
Player 3: Suspended Cymbal, Tam Tam, Triangle, Hand Cymbals, Tambourine, Police Whistle.

63 2 Bass Drums are required. All other instruments can be shared.
Player 4: Bass Drum, 2 Tom-toms, 3 Temple Blocks, Suspended Cymbal, Bass Drum.

Player 5: 3 Timpani, Bass Drum.

Closing Piece\(^{64}\)

Player 1: Snare Drum, Triangle, Woodblock.
Player 2: Snare Drum, Triangle, Woodblock.
Player 3: Snare Drum, Triangle, Woodblock.
Player 4: Snare Drum, Triangle, Woodblock.
Player 5: Suspended Cymbal, 4 Timpani.

Genesis\(^{65}\)

4 Timpani, Snare Drum, Field Drum, Bongos, 4 Tom-toms, 4 Temple Blocks, Woodblock, Bass Drum, Chimes, Glockenspiel, Vibraphone, 2 Suspended Cymbals, Tam Tam, 2 Triangles, 2 Tambourines.

Incidental Music

Player 1: Chimes, 4 Suspended Cymbals, Snare Drum.
Player 2: Large Tam Tam, Chimes, Bass Drum.
Player 3: Woodblock, 3 Suspended Cymbals, Tam Tam.
Player 4: 5 Temple Blocks, Glockenspiel, 4 Timpani.
Player 5: Triangle, Bass Drum, Xylophone, Timpano (Shared with Player 4).

Presenting Percussion

Player 1: Claves, 4 Roto-toms or High Tom-toms, Wind Gong or Chinese Cymbal, Thai Gong or Small Tam Tam.

Player 2: 4 Temple Blocks, Tambourine, Triangle.

\(^{64}\) The Snare Drums, Triangles, and Woodblocks are graduated in pitch.

\(^{65}\) Instruments are not assigned to specific players.
Player 3: Slapstick, Large Djembe or Large Tom-tom, Suspended Cymbal, 4.0-Octave Marimba.

Player 4: 2 Woodblocks, 2 Congas, Cowbell.

Player 5: 4-note Log Drum, Drum Kit (Kick Drum, Snare Drum, Cymbal), Small Metal Plate.

**Rhythmix**

Soloist: 4 Timpani.

Player 1: Vibraphone, 3 Medium Tom-toms, Claves, Sleigh Bells, Rain Stick.

Player 2: Glockenspiel, 2 Medium Cup Gongs, Bongos, Slide Whistle.

Player 3: 3 High Gongs, Suspended Cymbal, 2 Woodblocks, Large Tam Tam (Shared with Player 4).

Player 4: Bass Drum, 2 Brake Drums, Claves, Large Tam Tam.

**Serenade**

Player 1: Glockenspiel.

Player 2: Vibraphone.

Player 3: 4.0-Octave Marimba.

Player 4: 4.0-Octave Marimba.

Player 5: 5.0-Octave Marimba.

**Shadows**

Soloist: 4 Dobachi (Cup Gongs), 5 Temple Blocks, 2 Suspended Cymbals, Rain Stick, Snare Drum, Chinese Cymbal, Thai Gong, 8 Small Tom-toms, Bass Drum, Mark Tree, 2.0-Octave Crotales.

Player 1: Glockenspiel, 5.0-Octave Marimba (Shared with Player 1).

Player 2: Vibraphone.

Player 3: Chimes.

Player 4: 5.0-Octave Marimba (Shared with Player 1).
The Advancing Gong

Player 1: Tam Tam, 2 Brake Drums, 2 Wood Blocks, Maracas, Snare Drum, 3 Antique Cymbals (Shared with Player 2).

Player 2: 3 Antique Cymbals (Shared with Player 1), Glass Wind Chime, Chimes, 2 Suspended Cymbals.

Player 3: Marimba of any size, Glockenspiel, 4 High Tom-toms.

Player 4: Xylophone, Vibraphone, 4 Low Tom-toms.

Player 5: 4 Temple Blocks, Tam Tam, 4 Timpani.

Three Rivers

Player 1: Glockenspiel, 4 Antique Cymbals, Large Tam Tam.

Player 2: Vibraphone, Snare Drum, Small Tam Tam.

Player 3: Chimes, Bongos, Metal Plate.

Player 4: Bass Drum, Suspended Cymbal, 4 Medium-High Tom-toms, 4.5-Octave Marimba.

Player 5: 4 Timpani, 4 Temple Blocks.

Winged Chariot

Player 1: Large Maraca, Xylophone, Glockenspiel.

Player 2: Vibraphone, Triangle.

Player 3: 4.0-Octave Marimba, 4 Temple Blocks, Suspended Cymbal.

Player 4: Bass Drum, Chimes, Snare Drum, Suspended Cymbal.

Player 5: Snare Drum, 4 Timpani, 4 Dobachi (Cup Gongs), Large Tam Tam.

Word Games II

Player 1: Vibraphone, Small Tam Tam, 3 Suspended Cymbals, Hand Cymbals, High Elephant Bell, Snare Drum.

Player 2: Large Tam Tam, Glockenspiel, 4.3-Octave Marimba, 4 High Tom-toms, 2 Brake Drums.
Player 3: 4.3-Octave Marimba, Snare Drum, Xylophone, Snare Drum, Elephant Bell, Chimes, 2 Woodblocks.

Player 4: Chimes, Timpani, Finger Cymbals, Chimes.

Player 5: 3 Bass Drums, 4.3-Octave Marimba, Finger Cymbals, 4.3-Octave Marimba.

6 PERCUSSIONISTS

Ballade

Player 1: Glockenspiel, 5.0-Octave Marimba (Shared with Player 6).

Player 2: Vibraphone.

Player 3: Chimes.

Player 4: 4.3-Octave Marimba.

Player 5: 4.3-Octave Marimba.

Player 6: 5.0-Octave Marimba (Shared with Player 1).

Danza Bamboo

Player 1: High Bamboo Sticks, Board or Boo Block, Bamboo Wind Chimes, F3 Angklung.

Player 2: Medium Bamboo Sticks, Board or Boo Block, Bamboo Wind Chimes, D3 Angklung.

Player 3: Low Bamboo Sticks, Board or Boo Block, Bamboo Wind Chimes, C3 Angklung, Cajon.

Player 4: Large Rain Stick, Lowest Bamboo Sticks, Board or Boo Block, Cajon, B♭2 Angklung.

Player 5: Claves, 4 Tom-toms.

Player 6: Large Tam Tam, Bass Drum, Chinese Cymbal, Small Gong.
Four Images/Dimensions

Player 1: 4 Temple Blocks, Suspended Cymbal, Snare Drum, Xylophone, Woodblock.

Player 2: Mark Tree, Glockenspiel, Field Drum, Tambourine, Suspended Cymbal.

Player 3: Xylophone, Vibraphone, 4 Roto-toms, 2 Timpani, Triangle.

Player 4: 3 Tom-toms, Large Tam Tam, Hand Cymbals.

Player 5: Bass Drum, 4.0-Octave Marimba, Tambourine, Small Gong.

Player 6: Triangle, Vibraphone, Large Tam Tam, Hand Cymbals, Large Suspended Cymbal.

March

Player 1: Chimes, Tambourine, Large Tom-tom.

Player 2: Suspended Cymbal, Hand Cymbals.

Player 3: Snare Drum.

Player 4: Field Drum, Woodblock, Xylophone.

Player 5: Bass Drum, Glockenspiel.

Player 6: 3 Timpani, Triangle.

Mirrors

Player 1: Glockenspiel.

Player 2: Vibraphone.

Player 3: Chimes.

Player 4: Xylophone.

Player 5: 4.0-Octave Marimba.

Player 6: 4.3-Octave Marimba.

66 Players 1, 3, and 6 share instruments.
Promenade

Player 1: 4 Temple Blocks, Glockenspiel, Crotales (or Vibraphone).
Player 2: Vibraslap, Chimes, Tambourine.
Player 3: 4 High Tom-toms, Snare Drum, Maracas.
Player 4: Slapstick, Suspended Cymbal, Hand Cymbals, Triangle.
Player 5: 2 Brake Drums, Bass Drum.
Player 6: Tam Tam, 4 Timpani.

Recitative and Scherzo

Soloist: 5 Timpani.
Player 1: Snare Drum, 4 Temple Blocks, 2.0-Octave Crotales, Guiro, Mark Tree.
Player 2: Glockenspiel, Claves.
Player 3: Xylophone, Vibraphone, Large Cowbell.
Player 4: Chimes, Tam Tam, Vibraslap.
Player 5: Bass Drum, Suspended Cymbal, 4.3-Octave Marimba.

Rise Up O Flame

Player 1: Glockenspiel.
Player 2: Xylophone (Shared with Player 3).
Player 3: Xylophone (Shared with Player 2).
Player 4: 4.0-Octave Marimba (Shared with Player 5).
Player 5: 4.0-Octave Marimba (Shared with Player 4).
Player 6: Chimes.
Waltz

Player 1: Glockenspiel.
Player 2: Xylophone.
Player 3: Vibraphone.
Player 4: Chimes.
Player 5: 4.3-Octave Marimba (Possibly Shared with Player 6).
Player 6: 4.3-Octave Marimba (Possibly Shared with Player 5).

Zanza

Player 1: Large Tam Tam, 2.0-Octave Crotales, 4 Temple Blocks, Glockenspiel, Mark Tree, Soprano Tambourine.
Player 2: Suspended Cymbal, Vibraphone, 6 Almglocken, Alto Tambourine.
Player 3: Chimes, Chinese Opera Cymbal, Chinese Cymbal, Tenor Tambourine.
Player 4: 4 High Tom-toms, Shekere, Sansa$^{67}$, 4.0-Octave Marimba, Bass Tambourine.
Player 6: Bass Drum, 5 Timpani.

7 PERCUSSIONISTS

Concertino

Soloist: 4 Timpani.
Player 1: Glockenspiel.
Player 2: Vibraphone.
Player 3: Xylophone.
Player 4: 4.0-Octave Marimba.

$^{67}$“Sansa” is a Kalimba with at least 7 tones.
Player 5: 4.3-Octave Marimba.
Player 6: 5.0-Octave Marimba.

*Interiors*

Player 1: Glockenspiel, Bongos.
Player 2: Vibraphone, 3 Crystal Bowls, Tambourine.
Player 3: Chimes, Large Tam Tam, 2 Small Gongs, 2 Woodblocks.
Player 4: Xylophone, 1.0-Octave Crotales, Suspended Cymbal, 4 Tom-toms.
Player 5: 5.0-Octave Marimba, 3 Large Almglocken, Slapstick.
Player 6: Bass Drum, Mark Tree.
Player 7: 4 Timpani, 3 Suspended Cymbals.

*Sacred Stones*

Player 1: Glockenspiel, 2 Soprano Stones, Large Tam Tam, Hand Cymbals, Large Maracas, Timbales, 1.0-Octave Crotales (Extra C, D, E), Large Stone.
Player 2: Vibraphone, 2 Alto Stones, Soprano Gong, Peking Opera Gong (or Chinese Cymbal), Large Stone.
Player 3: 4.0-Octave Marimba (Possibly Shared with Player 5), 2 Tenor Stones, Piccolo Snare Drum, Alto Gong, Large Stone.
Player 4: 4.0-Octave Marimba, Large Rain Stick, Woodblock, 4 Dobachi (Cup Gongs), 5 Temple Blocks, Tenor Gong, Large Doumbek, Suspended Cymbal.
Player 5: 5.0-Octave Marimba (Possibly Shared with Player 3), Wind Gong, 2 Congas, Bass Gong, 2 Bass Stones, Large Stone.
Player 6: Chimes, Bass Drum, Large Slapstick, 4 Low Tom-toms, Water Gong, Tam Tam, 2.0-Octave Crotales (Shared with Player 7), Large Stone.
Player 7: 5 Timpani, Bass Drum, Mark Tree, 2.0-Octave Crotales (Shared with Player 6).
Symphony for Percussion: II. The Bells

Player 1:  Finger Cymbals, Aluminion.68
Player 2:  Chimes.
Player 3:  Vibraphone.
Player 4:  Glockenspiel.
Player 5:  Glass Wind Chimes, Mark Tree.
Player 6:  3 Suspended Cymbals.
Player 7:  2 Tam Tams.

8 PERCUSSIONISTS

Antiphonies

Player 1:  Glockenspiel, 2 Cowbells, Snare Drum.
Player 2:  4.3-Octave Marimba, 4 High Tom-toms, Snare Drum.
Player 3:  Xylophone, Large Tam Tam, Ratchet, Ride Cymbal, Snare Drum.
Player 4:  3 Timpani, High Claves, Snare Drum.
Player 5:  Chimes, 4.3-Octave Marimba, Small Gong, Tambourine, Snare Drum.
Player 6:  Vibraphone, Bass Drum, 4 Temple Blocks, Snare Drum.
Player 7:  4 Low Tom-toms, 2 Suspended Cymbals, Snare Drum.
Player 8:  3 Timpani, Tambourine, Low Claves, Snare Drum.
Mediator:  Snare Drum, 3 Tom-toms, Woodblock, 2 Suspended Cymbals.

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68 “Aluminion” is a wind chime of large aluminum plates, similar to vibraphone bars.
**Ex Machina**

Player 1: Glockenspiel, Snare Drum, 4 Dobachi.

Player 2: Xylophone, Bass Drum, Glockenspiel, 2.0-Octave Crotales or Vibraphone.

Player 3: Chimes, Field Drum, Clave.

Player 4: Vibraphone, Bass Drum, 4 High Tom-toms.

Player 5: 4.0-Octave Marimba (Possibly Shared with Player 6), 4 Low Tom-toms.

Player 6: Suspended Cymbal, Hand Cymbals, Mark Tree, 5.0-Octave Marimba (Possibly Shared with Player 5).

Player 7: Large Tam Tam, Suspended Cymbal, Sock Cymbal (Hi-Hat), 4 Temple Blocks, 4.0-Octave Marimba.

Player 8: 4 Timpani, 4 Wood Drums.

**Fanfare, Meditation, and Dance**

Player 1: Glockenspiel, 3 Dobachi (Cup Gongs), Maracas, Finger Cymbals.

Player 2: 4 Tom-toms, 4 Crystal Glasses, Finger Cymbals, Vibraphone, Bongos.

Player 3: Snare Drum, Vibraphone, Bongos.

Player 4: 3 Suspended Cymbals, Hand Cymbals, 4 Temple Blocks, 4 Antique Cymbals, Large Woodblock.

Player 5: Chimes (Shared with Player 7), 3 Small Tam Tams, Guiro, Low Tom-tom, Suspended Metal Plate or Brake Drum.

Player 6: Large Tam Tam, Snare Drum, Vibraphone.

Player 7: Bass Drum, Xylophone, Chimes (Shared with Player 5).

Player 8: 4 Timpani, 4.0-Octave Marimba.
Main Street

Player 1: Snare Drum, Glockenspiel.
Player 2: Vibraphone, Snare Drum.
Player 3: Chimes, Field Drum.
Player 4: Snare Drum, Large Tam Tam, Slapstick, 5.0-Octave Marimba
Player 5: Suspended Cymbal, Hand Cymbals, Triangle, Medium Tam Tam.
Player 6: Bass Drum, 4 Temple Blocks, Bulb Horn.
Player 7: Snare Drum, 3 Tom-toms.
Player 8: 5 Timpani, Tambourine.

Scherzo

Player 1: Glockenspiel, Sandpaper, Suspended Cymbal
Player 2: Vibraphone, Sandpaper, Suspended Cymbal
Player 3: Chimes, Large Tam Tam
Player 4: Xylophone, Sandpaper, Suspended Cymbal
Player 5: 4.0-Octave Marimba, Sandpaper, Suspended Cymbal
Player 6: 4.0-Octave Marimba, Sandpaper, Suspended Cymbal
Player 7: 4.3-Octave Marimba, Sandpaper, Suspended Cymbal
Player 8: 3 Timpani

Six Bagatelles\(^{69}\)

Player 1: Glockenspiel, 2 High Woodblocks, Crotales (G6 and F6), Snare Drum.
Player 2: Xylophone, Snare Drum, Vibraphone, 5 Small Dobachi (Cup Gongs).

\(^{69}\) Can be performed with 3 Marimbas, 1 Xylophone, 1 Vibraphone, and 1 Set of Chimes.
Player 3: Vibraphone, 4.0-Octave Marimba (Shared with Player 6, Chimes, Field Drum, 5 Muffled Tom-toms.

Player 4: 4.3-Octave Marimba (Shared with Player 5), Xylophone, Field Drum, 2 Bass Drums.

Player 5: 4 Low Tom-toms, Snare Drum, Tenor Drum, 4.3-Octave Marimba (Shared with Player 4), Vibraslap (Shared with Player 6), Claves, Guiro, Mark Tree, Suspended Cymbal, Hand Cymbals, Small Gong, Bass Drum.

Player 6: Chimes, 4 Cowbells or Almglocken, Hand Cymbals, 5 Woodblocks, 4.0-Octave Marimba (Shared with Player 3), Vibraslap (Shared with Player 5), Bass Drum (Shared with Player 7).

Player 7: Large Tam Tam, 4 Temple Blocks, Bass Drum (Shared with Player 6), 4.0-Octave Marimba, 2.0-Octave Crotales, 2 Suspended Cymbals.

Player 8: 4 Timpani, 2 High Tom-toms, 2 Low Woodblocks, Suspended Cymbal, Tambourine, Vibraphone.

The Earth, Wind, and Fire

Player 1: Small Thai Gong, B4 and C5 Angklung70, Bell Tree, Chimes, Chinese Cymbal, 1.0-Octave Crotales.

Player 2: Vibraphone, G4 and A4 Angklung, Glockenspiel, Woodblock.

Player 3: C♯4, E4, F♯4, G4, G♯4, B4, and C5 Tuned Gongs, E4 and F4 Angklung, 4 Temple Blocks, Conga, High Suspended Cymbal.

Player 4: 3 Tam Tams, 4.0-Octave Marimba.

Player 5: Small Bass Drum, Large Suspended Cymbal, Ratchet, Snare Drum, 4 Dobachi, Slapstick.

Player 6: Medium Bass Drum, 4.3- Octave Marimba, Large Elephant Bell.

70 Angklungs can be substituted with 4 graduated pairs of Claves.
Player 7: Large Bass Drum, Wind Gong (or Large, Bright Suspended Cymbal), 4 High Tom-toms.

Player 8: C4 and D4 Angklung, 4 Low Tom-toms, 4.0-Octave Marimba, 4 Timpani.

9 PERCUSSIONISTS

*Kymbalon*

Player 1: Suspended Cymbal, Tam Tam, Glockenspiel, 2.0-Octave Crotales.

Player 2: Suspended Cymbal, Tam Tam, Chimes, 4.3-Octave Marimba (Possibly Shared with Player 5), 5 Temple Blocks.

Player 3: Suspended Cymbal, Tam Tam, Chimes, 4.3-Octave Marimba.

Player 4: Suspended Cymbal, Tam Tam, Vibraphone.

Player 5: Suspended Cymbal, Tam Tam, 5.0-Octave Marimba (Possibly Shared with Player 2), Tambourine.

Player 6: Suspended Cymbal, Tam Tam, 4 High Tom-toms, High Finger Cymbals.

Player 7: Suspended Cymbal, Tam Tam, 4 Low Tom-toms, Low Finger Cymbals.

Player 8: Suspended Cymbal, Tam Tam, Mark Tree, Surdo.

Player 9: Suspended Cymbal, Tam Tam, Bass Drum, 4 Timpani.

*Symphony for Percussion: III. Xylem*

Player 1: High Claves.

Player 2: Low Claves.

Player 3: 2 Woodblocks.

Player 4: 4 Temple Blocks.

Player 5: Castanets.

Player 6: 4 Wood Drums.
Player 7:  Xylophone.
Player 8:  4.0-Octave Marimba (Shared with Player 9).
Player 9:  4.0-Octave Marimba (Shared with Player 8).

*Symphony for Percussion: IV. Evolutions*

Player 1:  Glockenspiel.
Player 2:  Xylophone.
Player 3:  Chimes, 4.0-Octave Marimba.
Player 4:  Hand Cymbals, Mark Tree, Large Suspended Cymbal, Tam Tam.
Player 5:  Snare Drum, Vibraphone.
Player 6:  4 High Tom-toms, Small Triangle, High Hand Cymbals.
Player 7:  2 Low Tom-toms, Large Triangle, Low Hand Cymbals.
Player 8:  Bass Drum, Small Suspended Cymbal, Tam Tam.
Player 9:  4 Timpani.

10 PERCUSSIONISTS

*Good Christian Men Rejoice*

Player 1:  Glockenspiel, High Finger Cymbals.
Player 2:  Vibraphone, Low Finger Cymbals.
Player 3:  Chimes.
Player 4:  Xylophone, High Tom-tom.
Player 5:  4.0-Octave Marimba, Tambourine.
Player 6:  4.3-Octave Marimba, Tambourine.
Player 7:  5.0-Octave Marimba (or Synthesized Bass), Tambourine.
Player 8:  4 Timpani.
Player 9:   Medium Tom-tom, Hand Cymbals.

Player 10: Bass Drum, Suspended Cymbal, Tambourine.

*Skies*

Player 1:   Glockenspiel, 3 Brake Drums, 4 Temple Blocks.

Player 2:   Vibraphone, Agogo Bell, Small Thai Gong.

Player 3:   Chimes, 2 Caxixi, 4 Dobachi (Cup Gongs).

Player 4:   4.0-Octave Marimba (Possibly Shared with Player 6), 2 Congas, Finger Cymbals.

Player 5:   4.0-Octave Marimba, Slapstick, Low Tom-tom.

Player 6:   5.0-Octave Marimba (Possibly Shared with Player 4), Bongos, Sleigh Bells.

Player 7:   3 High Tom-toms, 2.0-Octave Crotales.

Player 8:   3 Low Tom-toms, 1.0-Octave Tuned Gongs or Vibraphone.

Player 9:   Small Tam Tam, Large Tam Tam, Suspended Cymbal, Hand Cymbals, Tambourine, 4 Timpani.

Player 10: Suspended Cymbal, Bass Drum, Mark Tree.

*Traveling Music*

Player 1:   Suitcase, Glockenspiel, Large Maracas, Large Tam Tam, Caxixi.

Player 2:   Suitcase, Vibraphone, Bongos, Slapstick.

Player 3:   Suitcase, Chimes, Cowbell, Mark Tree, Agogo Bell.

Player 4:   Suitcase, Hand Cymbals, Suspended Cymbal, Small Tom-tom, Small Gong, 2 Congas.

Player 5:   Suitcase, 4 Timpani, Guiro, Temple Blocks, Shekere.

Player 6:   Suitcase, Xylophone, 4 Medium Low Tom-toms, Thai Gong.

Player 7:   Suitcase, 4.0-Octave Marimba, Sleigh Bells, Cuica, Piccolo Snare Drum.
Player 8: Suitcase, 4.3-Octave Marimba, Triangle, Chinese Cymbal.

Player 9: Suitcase, Bass Drum, Tambourine, 4 Dobachi (Cup Gongs).

Player 10: Suitcase, 4 Timpani, Surdo, Police Whistle, 2 Large Wooden Dowels, Bass Drum.

Voices

Player 1: Glockenspiel.

Player 2: Vibraphone.

Player 3: Chimes.

Player 4: 4.3-Octave Marimba.

Player 5: 5.0-Octave Marimba.

Player 6: 3 Suspended Cymbals, Large Tam Tam, Sleigh Bells.

Player 7: Piccolo Snare Drum, Snare Drum, Mark Tree, Claves, Bongos, Suspended Cymbal.

Player 8: 3 High Tom-toms, 4 Dobachi (Cup Gongs), High Cajon.

Player 9: 3 Low Tom-toms, High Finger Cymbals or Tuned Gong, Vibraslap, Medium Cajon.

Player 10: 3 Bass Drums, Low Finger Cymbals or Tuned Gong, 4 Temple Blocks, Low Cajon.

Winter Fantasy

Player 1: Glockenspiel, Woodblock.

Player 2: Vibraphone, Sleigh Bells.

Player 3: Chimes, Sleigh Bells.

Player 4: Xylophone, Sleigh Bells, High Bongo.

Player 5: 4.0-Octave (Shared with Player 7), Sleigh Bells.

Player 6: 4.0-Octave Marimba, Sleigh Bells.
Player 7: 5.0-Octave Marimba (or Synthesized/Acoustic Bass), Sleigh Bells, Hand Cymbals.
Player 8: 4 Timpani.
Player 9: Mark Tree, 4 Temple Blocks, Suspended Cymbal, Hand Cymbals, Triangle.
Player 10: Sleigh Bells, Sled Runner.71

12 PERCUSSIONISTS

Festival Fanfare

Player 1: Glockenspiel.
Player 2: Vibraphone.
Player 3: Vibraphone.
Player 4: Chimes, Bongos.
Player 5: Xylophone.
Player 6: 4.3-Octave Marimba.
Player 7: 4.3-Octave Marimba.
Player 8: 4.3-Octave Marimba.
Player 9: 5.0-Octave Marimba.
Player 10: Tam Tam, Hand Cymbals, Suspended Cymbal, 2.0-Octave Crotales (Shared with Player 11).
Player 11: Tom-toms, 2.0-Octave Crotales (Shared with Player 10), 3 Tom-toms.
Player 12: 4 Timpani, Bass Drum.

71 “Sled Runner” can be a snow sled turned upside down or a single mounted sled runner.
13 PERCUSSIONISTS

*Drum Celebration*

Player 1: High Snare Drum.
Player 2: High Snare Drum.
Player 3: High Snare Drum.
Player 4: High Snare Drum.
Player 5: Low Snare Drum.
Player 6: Low Snare Drum.
Player 7: Low Snare Drum.
Player 8: Low Snare Drum.
Player 10: Low Suspended Cymbal, Low Hand Cymbals.
Player 11: Small Gong, Tam Tam.
Player 12: Bass Drum.
Player 13: 4 Timpani.

14 PERCUSSIONISTS

*Hurricane*

Player 1: Large Tam Tam.
Player 2: Low Suspended Cymbal, Bullroarer.
Player 3: Tam Tam.
Player 4: High and Medium Suspended Cymbals.
Player 5: Chinese Cymbal, Large Rainstick, Large Woodblock.
Player 6: 4 Temple Blocks, High Conga Drum.
Player 7: Small Steel Drum Pan, Low Conga Drum.
Player 8: 3 Brakes Drums, Large Slapstick.
Player 9: Snare Drum, Rainstick.
Player 10: 2 High Tom-toms.
Player 11: 2 Medium Tom-toms.
Player 12: 2 Low Tom-toms.
Player 14: Low Bass Drum.

*Janissary Band*

Player 1: Crescent, Glockenspiel, Triangle, Tambourine.
Player 2: Crescent, Xylophone, Triangle, Tambourine.
Player 3: Crescent, Vibraphone, Triangle, Tambourine.
Player 4: Crescent, Chimes, Triangle, Tambourine.
Player 5: 2 High Tom-toms or Bongos, 4 Temple Blocks, Triangle.
Player 6: 2 High Tom-toms (Lower than Player 5), 4 Temple Blocks, Triangle.
Player 7: 2 High Tom-toms (Lower than Player 6), 4 Temple Blocks, Triangle.
Player 8: 2 Low Tom-toms (Higher than Player 9), 3 Brake Drums, Triangle.
Player 9: 2 Low Tom-toms (Higher than Player 10), 3 Brake Drums, Triangle.
Player 10: 2 Low Tom-toms Field Drums, 3 Brake Drums, Triangle.
Player 11: Hand Cymbals, Triangle.
Player 12: Hand Cymbals, Triangle.
Player 13:  Large Tam Tam, Large Bass Drum.

Player 14:  4 Timpani.

Retrospections Fanfare

Player 1:  Chinese Cymbal, Small Tam Tam, Muffled Cowbell, Large Bass Drum.

Player 2:  Gong, Small Tam Tam, Large Tam Tam, Muffled Cowbell.


Player 4:  Field Drum, Snare Drum.

Player 5:  Small Siren, Lion's Roar.

Player 6:  Large Siren, Slapstick, Guiro.

Player 7:  3 Temple Blocks, Claves, Triangle.

Player 8:  Snare Drum, Large Maracas, Small Maracas.

Player 9:  Piccolo Snare Drum, Snare Drum, Suspended Cymbal.

Player 10:  Hand Cymbals, Chimes, Sleigh Bells.

Player 11:  Guiro, Castanets, Celeste (or Glockenspiel).

Player 12:  Tambourine, Lowest Tam Tam, 2 Brake Drums.

Player 13:  Slapstick, Triangle, Sleigh Bells.

Player 14:  Piano.
APPENDIX B: NON-PERCUSSION COMPOSITIONS

HANDBELL


VOCAL


**CHOIR AND WIND SYMPHONY**


**PIANO**


**VIOLIN AND PIANO**


**TRUMPET AND PIANO**


**FLUGELHORN AND ORGAN**

VITA

Originally from Montrose, Michigan, Kyle D. Cherwinski, received his undergraduate degree from Central Michigan University in Mount Pleasant, Michigan. He earned his Master's degree from the University of Northern Colorado in Greeley, Colorado and is pursuing his Doctorate of Musical Arts degree in percussion performance with a minor in music theory at Louisiana State University in Baton Rouge, Louisiana. Cherwinski has been a pupil of James Coviak, John Hill, Dave Hall, Andrew Spencer, Gray Barrier, Jim White, and Brett Dietz.

As a performer, Kyle has worked with the Denver Young Artists Orchestra, the Greeley Chorale of Greeley, Colorado, the Larimer Chorale of Fort Collins, Colorado, the Baton Rouge Symphony Orchestra, and Opera Louisiane of Baton Rouge, Louisiana. In 2017, he performed at Carnegie Hall in New York with Hamiruge, the Louisiana State University Percussion Group in a recital of works by Dinos Constantinides. He has also been recorded with Hamiruge on the album *Toxic Rainbows*.

Kyle has directed several percussion ensemble performances throughout his years of graduate study. This has included working with the percussion ensembles of the University of Northern Colorado, the Louisiana Youth Orchestra, and the students of East Ascension High School in Gonzales, Louisiana. He intends to continue promoting percussion ensemble repertoire in the coming years.