

The (Mis)Remembered Geography of My Percussive Motherland

Five pieces for percussion ensembles of varying sizes

David M. Gordon

The (Mis)Remembered Geography of My Percussive Motherland

for Tim Broschious, Gene Koshinski, and the University of Delaware Percussion Ensembles

Quómixik Íbix (after FZ, EC, and OM)

for four percussionists

ca. 5:50

J'Táku Gthumá-a (after JC, LH, and HC)

for five percussionists

ca. 8:45

Mnémniang (after KA, AH, and SR)

for seven percussionists
with an indeterminate number of other players

ca. 11:00

Tik-Twíktikwa (after GL and GHG)

for eight percussionists

ca. 10:15

Pta-Vichíg-Fta (after EV and DCI)

for ten percussionists

ca. 6:30

Notes

Although *The (Mis)Remembered Geography of My Percussive Motherland* was conceived as a cycle, the five pieces of which it is comprised can be performed independently or in any combination and order. Some groupings and orderings will obviously prove more effective than others, but the players and/or ensemble director(s) are encouraged to rely on their aesthetic intuitions and available resources when determining how to best program these works.

The complete cycle is approximately 45 minutes in duration, not including setup changes between pieces.

Instrumentation

The following instrumentation table following is intended as a reference for the complete cycle. More detailed instrumentations for individual works are provided in their respective score prefaces.

	Quómixik Íbix (QI)	J'Táku Gthumá-a (JG)	Mnémniang (M)	Tik-Twíktikwa (T-T)	Pta-Vichíg-Fta (P-V-F)
Agogo Bells					X (2)
Almglocken	X (6) C ⁴ , E ⁴ shared w. M C ⁵ shared w. JG, M	X (3) A ⁴ shared w. M C ⁵ shared w. QI, M	X (14) C ⁴ , E ⁴ shared w. QI A ⁴ shared w. JG C ⁵ shared w. QI, JG		
Anvils				X (2)	
Bass Drum, Drum-Set	X				
Bass Drum, Concert	X large		X large	X large	X (2) 1 large, 1 small
Bell Plates		X (3)			
Bell Tree			X	X	
Bike Horns				X (4)	
Bongos					X
Bowl Gongs		X (3)			
Boxing Bell				X	
Brake Drums	X (5)				X (3)
Button Gongs		X (9)			
Castanets					X
Cast-Iron Skillets	X (5)			X (5)	
Che Sui Gong	X				X
Chimes			X	X	
Chinese Cymbal	X very small			X medium	X medium or large
Chinese Opera Gongs				X (2)	

	Quómixik Íbix (QI)	J'Táku Gthumá-a (JG)	Mnémniang (M)	Tik-Twíktikwa (T-T)	Pta-Vichíg-Fta (P-V-F)
Ching		X			
Clave(s)				X (1)	X (2)
Congas					X (2)
Cowbells	X (2) both low				X (3) all high
Crash Cymbals					X
Crotales	X (4) F# ⁴ , C ⁵ , D ⁵ , A _♭ ⁵ only		X	X	
Cuckoo Calls				X (2)	
Deer Grunter				X	
Devil Chasers		X (2)			
Djembe		X			
Duck Calls				X (3)	
Field Drum, Concert					X
Field Drum, Rope-Tension					X
Finger Cymbal				X	
Fish-Bowl Vases		X (5)			
Flex-a-Tone				X	
Galaxy		X			
Glass Bottles				X (7)	
Glockenspiel	X		X	X	
Gong, Low		X			
Guiro					X
Harmonicas		X (2)			
Hi-Hat Shekere	X				
Ice Bell				X	
Log Drum		X			
Ma Gong	X				
Marimba(s)	X (1)		X (2)	X (1)	
Metal Measuring Cups				X (6)	

	Quómixik Íbix (QI)	J'Táku Gthumá-a (JG)	Mnémniang (M)	Tik-Twíktikwa (T-T)	Pta-Vichíg-Fta (P-V-F)
Metal Mixing Bowls			X (2)		
Metal Pipes	X (6) D ⁵ , G ^{#5} shared w. JG	X (18) D ⁵ , G ^{#5} shared w. QI			
Metal Vibraslap				X	
Nightingale Call				X	
Plastic Blocks	X (2)				X (2)
Pop Gun				X	
Quijada					X
Ratchet				X	
Ribbon Crasher					X
Rice Bowls		X (18)			
Siren, Hand-Cranked				X	
Siren Whistle				X	
Slapsticks				X (2)	
Sleighbells				X	X
Snare Drum, Piccolo					X
Snare Drums, Standard					X (2)
Spring Coil				X	
Spring Drum					X
Starter Pistol				X	
String Drum				X	
Surdos					X (2)
Suspended Cymbal(s)			X (8+)		X (1)
Tambourines, Headless	X (2)				
Tambourine, Standard					X
Tam-Tam(s)			X (2) 1 high, 1 low	X (1) low	X (2) both low
Timpano, Piccolo					X
Timpano/i, Standard			X (3) 26", 28", 32"	X (1) 32"	
T'ings	X (2) both high	X (2) both low			

	Quómixik Íbix (QI)	J'Táku Gthumá-a (JG)	Mnémniang (M)	Tik-Twíktikwa (T-T)	Pta-Vichíg-Fta (P-V-F)
Toy Pianos				X (2)	
Triangle, Ranch				X	
Triangle(s), Standard			X (3)	X (1)	
Tri-Tone Samba Whistle				X	
Two-Tone Whistles				X (2) 1 high, 1 low	
Vibraphone(s)	X (1)		X (2)	X (1)	
Vibra-Tones		X (2)			
Vuvuzela				X	
Waterphone			X		
Wind Chimes			X (16+)		
Wine Glasses		X (2)	X (16+)		
Woodblock, Piccolo				X	
Woodblocks, Standard	X (2) both very high				
Xylophone	X			X	

Quómixik Íbix (after FZ, EC, and OM)

from The (Mis)Remembered Geography of My Percussive Motherland

for four percussionists

David M. Gordon

Quómixik Íbix (after FZ, EC, and OM)

for Tim Broschious, Gene Koshinski, and the University of Delaware Percussion Ensembles

ca. 5:50

Instrumentation

Percussion 1

6 Almglocken (Alm)
Cowbell (Cwb)
Crotale (Cro)
Tambourine (Tmb)
2 Woodblocks (Wb)
Xylophone (Xyl)

Other Supplies:

2 Bass-Drum Pedals (B-D Ped)
2 Hard Cord Mallets (H Crd)
2 Hard Plastic Mallets (H Pl)

Percussion 2

5 Brake Drums (Brk D)
Che Sui Gong (C Gng)
Chinese Cymbal (C Cym)
Crotale (Cro)
Hi-Hat Shekere (Shk)
Marimba (Mar)
Plastic Block (Blk)

Other Supplies:

Foot Pedal with Plastic or Wooden Mallet (Ft Ped)
2 Hard Plastic Mallets (H Pl)
2 Hard Rubber Mallets (H Rb)

Percussion 3

Cowbell (Cwb)
Crotale (Cro)
Drum-Set Bass Drum (D B D)
Glockenspiel (Glk)
6 Metal Pipes (Pip)
2 T'ings (Tng)

Other Supplies:

2 Bass-Drum Pedals (B-D Ped)
2 Brass Mallets (Br)
2 Hard Cord Mallets (H Crd)
2 Hard Plastic Mallets (H Pl)

Percussion 4

Bass Drum (B D)
5 Cast-Iron Skillets (Sklt)
Crotale (Cro)
Ma Gong (M Gng)
Vibraphone (Vbr)
Plastic Block (Blk)
Tambourine (Tmb)

Other Supplies:

2 Bass-Drum Pedals (B-D Ped)
Foot Pedal with Plastic or Wooden Mallet (Ft Ped)
2 Hard Cord Mallets (H Crd)
2 Hard Plastic Mallets (H Pl)

Performance Notes

All Players

- Unless otherwise indicated, ♩ = ♩ throughout the piece.
- Accidentals only stay in effect within beamed groups and bracketed tuplets.
- X → Y expressions (for example, 1 H Pl → 1 H Crd) indicate mallet changes.
- Sustaining instruments other than the glockenspiel, vibraphone, and metal pipes must be allowed to decay naturally.

Percussion 1

6 Almglocken

- The almglocken sound as written.
- The following pitches are needed:



- The almglocken may be slightly out-of-tune with each other and other instruments.

Cowbell

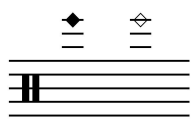
- The cowbell is played with a bass-drum pedal.
- The cowbell should be relatively large, but higher in pitch than Percussion 3's cowbell.

Crotale

- Only 1 crotale is needed, and it must have the following written pitch (which sounds 2 octaves higher):



- The crotale part uses non-pitched notation and is written on the following ledger line with diamond noteheads:



Tambourine

- The tambourine is played with a bass-drum pedal and thus should be both headless and made of a synthetic material.
- The tambourine should be higher in “pitch” than Percussion 4's tambourine.

2 Woodblocks

- Both woodblocks should be very high in pitch.

Xylophone

- The xylophone sounds an octave higher than written.

Percussion 2

5 Brake Drums

- The brake drums should have distinct pitches and—insofar as possible—form an exotic-sounding, microtonally-tuned scale.
- The brake drums should all ring slightly; they shouldn't sound muffled or dead.
- The brake drums are notated on the following spaces with diamond noteheads:



Che Sui Gong

- A Che Sui gong is a small (i.e., 9–11”) Chinese gong with a more-or-less flat face and prominent rim. It has a focused, bell-like tone with an added splash at louder dynamics. It's very similar to Percussion 4's Ma gong, but should have a lower pitch.

Chinese Cymbal

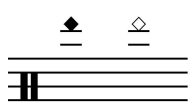
- The Chinese cymbal must be quite small (i.e., about 14”) and have a rapid decay. Some manufacturers refer to this style of cymbal as a Chinese splash.

Crotale

- Only 1 crotale is needed, and it must have the following written pitch (which sounds 2 octaves higher):



- The crotale part uses non-pitched notation and is written on the following ledger-line space with diamond noteheads:



Hi-Hat Shekere

- The Hi-Hat Shekere is manufactured by Latin Percussion (LP485). It's a fiberglass shekere that mounts to a standard hi-hat pull rod so that it can be played with the foot.

Plastic Block

- The plastic block should be a synthetic woodblock, such as an LP Jam Block, Pearl Clave Block, or Meinl Percussion Block.
- The plastic block is played with a foot-pedal-controlled plastic or wooden mallet, possibly covered with light felt.
- The plastic block must be higher in pitch than Percussion 4's plastic block.

Percussion 3

Cowbell

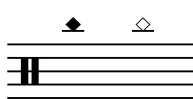
- The cowbell is played with a bass-drum pedal.
- The cowbell should be relatively large and lower in pitch than Percussion 1's cowbell.

Crotale

- Only 1 crotale is needed, and it must have the following written pitch (which sounds 2 octaves higher):



- The crotale part uses non-pitched notation and is written on the following ledger-line space with diamond noteheads:



Drum-Set Bass Drum

- The drum-set bass drum should be a standard kick drum that's tuned quite low and has all its muffles removed so that it rings after each strike. It's played with a bass-drum pedal just like a normal kick drum.

Glockenspiel

- The glockenspiel sounds 2 octaves higher than written.
- The glockenspiel must be muted throughout the piece so that its pitches don't have their usual long sustain. Ideally, this part would be played on a glockenspiel that has dampers, which would then be engaged throughout the piece. If, however, such an instrument isn't available, felt can be used to mute the keys. The desired sound has a very short sustain but isn't completely dead.

6 Metal Pipes

- The following pitches are needed:



- The pipes may be slightly out-of-tune with each other and other instruments.
- The pipes must be lightly muted throughout the piece so that they don't have their usual long sustain. The desired sound has a short sustain with a clearly defined pitch.

2 T'ings

- T'ings are mountable metal plates with brake-drum-like timbres that are manufactured by Panyard, Inc.
- The T'ing part should be played on the 2 highest T'ings available.

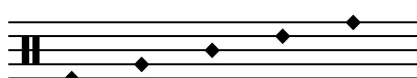
Percussion 4

Bass Drum

- The desired instrument is a large, deep concert bass drum placed on the ground and equipped with a bass-drum pedal.

5 Cast-Iron Skillets

- The skillets should have distinct pitches and—insofar as possible—form an exotic-sounding, microtonally-tuned scale.
- The skillets should all ring slightly; they shouldn't sound muffled or dead.
- The skillets are notated on the following lines with diamond noteheads:

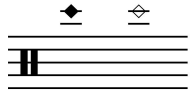


Crotale

- Only 1 crotale is needed, and it must have the following written pitch (which sounds 2 octaves higher):



- The crotale part uses non-pitched notation and is written on the following ledger-line with diamond noteheads:



Ma Gong

- A Ma gong is a small (i.e., 7–8”) Chinese gong with a more-or-less flat face and prominent rim. It has a focused, bell-like tone with an added splash at louder dynamics. It’s very similar to Percussion 2’s Che Sui gong, but should have a higher pitch.

Plastic Block

- The plastic block should be a synthetic woodblock, such as an LP Jam Block, Pearl Clave Block, or Meinl Percussion Block.
- The plastic block is played with a foot-pedal-controlled plastic or wooden mallet, possibly covered with light felt.
- The plastic block must be lower in pitch than Percussion 2’s plastic block.

Tambourine

- The tambourine is played with a bass-drum pedal and thus should be both headless and made of a synthetic material.
- The tambourine should be lower in “pitch” than Percussion 1’s tambourine.

J'Táku Gthumá-a (after JC, LH, and HC)

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for five percussionists

David M. Gordon

J'Táku Gthumá-a (after JC, LH, and HC)

for Tim Broschious, Gene Koshinski, and the University of Delaware Percussion Ensembles

ca. 8:45

Instrumentation

Percussion 1

2 Devil Chasers (Dvl C)
18 Rice Bowls (Rice)

Other Supplies:

2 Hard Cord Mallets (H Crd)
2 Metal Chopsticks (Mt Chp)

Percussion 2

3 Almglocken (Alm)
Ching (Chng)
5 Fish-Bowl Vases (F-B V)
Galaxy (Gxy)

Other Supplies:

Heavy Triangle Beater (H Tr Btr)
2 Medium Cord Mallets (M Crd)

Percussion 3

Low Gong (L Gng) [shared w. Perc. 5]
18 Metal Pipes (Pip)
2 T'ings (Tng)
2 Wine Glasses (W Gl)

Other Supplies:

Gong Beater (Gng Btr) [shared w. Perc. 5]
2 Hard Cord Mallets (H Crd)
2 Hard Plastic Mallets (H Pl)

Percussion 4

2 Bowl Gongs (Bwl G)
5 Button Gongs (Btn G)
Harmonica in D (Harm)
Log Drum (Log D)
Vibra-Tone (Vb-T)
Water Bell Plate (B Pl)

Other Supplies:

Medium-Soft Chime Hammer (M-S Chm Hmr)
Neck-Brace Harmonica Holder
2 Soft Rubber Mallets (S Rb)
Water in a Basin

Percussion 5

Bowl Gong (Bwl G)
4 Button Gongs (Btn G)
Djembe (Djb)
Harmonica in D (Harm)
High Water Bell Plate (H B Pl)
Low Gong (L Gng) [shared w. Perc. 3]
Low Water Bell Plate (L B Pl)
Vibra-Tone (Vb-T)

Other Supplies:

Gong Beater (Gng Btr) [shared w. Perc. 3]
Medium-Soft Chime Hammer (M-S Chm Hmr)
Multi-Rod Stick/Rute (Mlt-Rd Stk)
Neck-Brace Harmonica Holder
Soft Rubber Mallet (S Rb)
Water in a Basin

Performance Notes

All Players

- Unless otherwise indicated, ♩ = ♩ throughout the piece.
- X → Y expressions (for example, 2 H Crd → 2 Mtl Chp) indicate mallet changes.
- Sustaining instruments must be allowed to decay naturally.

Percussion 1

2 Devil Chasers

- A devil chaser, also known as a cricket caller, is a bamboo stalk that's split for about half of its length and that vibrates when struck against the hand, forearm, or knee. Near the place where the instrument is held, there's typically a small tone hole that can be covered with the thumb to change the instrument's pitch and/or timbre.
- The devil chasers must have different pitches from each other and should always be played with the tone holes uncovered.
- The devil chasers should be played while seated and struck against the knees, since that enables rapid playing.

18 Rice Bowls

- The desired instruments are resonant porcelain bowls that produce clearly defined pitches when struck.
- The following pitches are needed:



The figures below the staff indicate tuning adjustments in cents. Thus, for example, the lowest bowl should be 50 cents (i.e., a quarter tone) higher than a normal B₄ (C₄ = middle C), and the highest bowl should be 25 cents (i.e., an eighth tone) lower than a normal G₆. The pitches of the bowls can be lowered by filling them with water, though no bowl should be more than about half full, lest its timbre and/or resonance be adversely affected. The less water that's needed overall, the better. That said, finding a set of bowls with the exact pitches required is likely to be quite difficult, so some adjustments with water will probably be needed. Slight tuning discrepancies (i.e., inaccuracies of no more than 15 cents) are acceptable, though the general sizes of "step" intervals—such as half steps, quarter tones, 5/8-tones, and so forth—need to be maintained as precisely as possible.

- In order to simplify the notation, actual sounding pitches have been replaced with the notes of a chromatic scale, as shown here:

Notated pitches:

Actual sounding pitches:

The image shows two musical staves. The top staff, labeled "Notated pitches:", shows a chromatic scale from B₄ to B₇ (B, Bb, Bbb, B, Bb, Bbb, B, Bb, Bbb, B, Bb, Bbb, B, Bb, Bbb, B, Bb, Bbb). The bottom staff, labeled "Actual sounding pitches:", shows the same chromatic scale as the top staff, but with the notes shifted according to the tuning adjustments listed below it: +50, -25, -25, +25, -25, +25, +25, +50, +25, +50, -25, +50, -25, +25, -25.

Given the way the rice bowl part is written, the player may find it helpful to arrange the bowls analogously to a chromatic keyboard starting on B. Doing so is purely optional, however, and the player should feel free to lay out the bowls in whatever way works best for them.

- When played with cord mallets, the bowls should be struck on the sides just beneath the rims. They should *not* be struck directly on the rims. Conversely, when the bowls are played with metal chopsticks, they *should* be struck directly on the rims and *not* on the sides.

Percussion 2

3 Almglocken

- The almglocken sound as written.
- The following pitches are needed:



- The almglocken may be slightly out-of-tune with each other and other instruments.

Ching

- Ching are traditional, bronze, bowl-shaped Thai or Cambodian finger cymbals connected by a cord.
- Two different strokes are used in the ching part. An open stroke, which is indicated by an "o" above the note, is produced by striking the ching together and then allowing them to ring, whereas a closed/dead stroke, which is indicated by a "+" above the note, is produced by striking and then leaving the ching together so that they don't ring.

5 Fish-Bowl Vases

- Fish-bowl vases, also known as bubble-ball bowls, are spherical glass vases with round openings on top. The opening on the highest vase must have a lip so that it can be rubbed like the rim of a wine glass.
- The following pitches are needed:



The figures below the staff indicate tuning adjustments in cents. Thus, for example, the lowest vase should be 50 cents (i.e., a quarter tone) lower than a normal D4 (C4 = middle C). The pitches of the vases can be lowered by filling them with water, though no vase should be filled more than about halfway, lest its timbre and/or resonance be adversely affected. Slight tuning discrepancies (i.e., inaccuracies of no more than 15 cents) are acceptable, though the general sizes of step intervals need to be maintained as precisely as possible.

- In order to simplify the notation, actual sounding pitches have been replaced with uninflected white notes, as shown here:

Notated pitches:

- When played with mallets, the bowls should be struck on the sides.

Galaxy

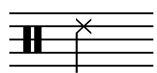
- The Galaxy is manufactured by Meinl Percussion and consists of 2 sealed, resonant, bowl-shaped water chambers connected by a spiral metal rod.
- The following special notations are used in the galaxy part:



Strike the metal rod with the mallet/beater.



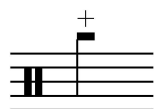
Strike the top liquid chamber with the mallet/beater.



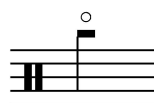
Strike the flat sides of the liquid chambers together like a castanet.



Strike the flat sides of the liquid chambers together like a castanet, but then leave them together so that the instrument has less sustain (i.e., a more muted sound).



Strike the metal rod with the mallet/beater while holding the liquid chambers against one another. The resulting sound should have less sustain than usual (i.e., it should sound more muted).



Strike the metal rod with the mallet/beater while no longer holding the liquid chambers against one another.

s t s → Tilt the instrument side-to-side until further notice, producing a continuous bending of the pitch.

lev Hold the instrument level with the ground.

tilt Tilt and hold the instrument 45° degrees off level.

-----→ Gradually shift the instrument from level to tilted or vice versa.

Percussion 3

Low Gong

- The desired instrument is a large, deep, pitched gong that sounds like—or perhaps even is—a low gamelan gong.
- The low gong and its beater are shared with Percussion 5.

18 Metal Pipes

- The pipes must all have clearly defined pitches and ample sustain. The instruments and mounts made by Harris Percussion are strongly recommended, since together they're guaranteed to achieve the desired sound.
- The following pitches are needed:

The figures below the staff indicate tuning adjustments in cents. Thus, for example, the second lowest pipe should be 50 cents (i.e., a quarter tone) higher than a normal A4 (C4 = middle C). Slight tuning discrepancies (i.e., inaccuracies of no more than 15 cents) are acceptable, though the general sizes of step intervals need to be maintained as precisely as possible.

- In order to simplify the notation, pitches altered by a quarter tone have been replaced with the “normal” ones a quarter tone higher, and the high F# has been written as an F \natural :

Notated pitches:

Actual sounding pitches:

Given the way the pipe part is written, the player may find it helpful to arrange the pipes analogously to a keyboard that starts on A and only has the “black” notes B \flat and E \flat . Doing so is purely optional, however, and the player should feel free to lay out the pipes in whatever way works best for them.

2 T'ings

- T'ings are mountable metal plates with brake-drum-like timbres that are manufactured by Panyard, Inc.
- The T'ing part should be played on the 2 lowest T'ings available.

2 Wine Glasses

- The following pitches are needed:

- The glasses must be taped to a flat surface so that they can be played without being held.

Percussion 4

2 Bowl Gongs

- The desired bowl gongs are large and low-pitched. At the very least, they should be among the largest and lowest bowl gongs available. The lower gong must be lower than Percussion 5's bowl gong, while the higher gong must be higher than Percussion 5's bowl gong.
- The bowl gongs are notated on the following spaces with diamond noteheads:

5 Button Gongs

- The following pitches are needed:

- The button gongs may be slightly out-of-tune with each other and other instruments.
- So that they can be placed on the same staff as the bowl gong and vibra-tone parts, the button gong parts are written in non-pitched notation as follows:

Notated pitches:

Actual sounding pitches:

Harmonica in D

- The model of the harmonica must be the same as Percussion 5's harmonica.
- Holes 2, 4, 5, and 8 must be covered with tape so that only the following (blown) pitches are open:

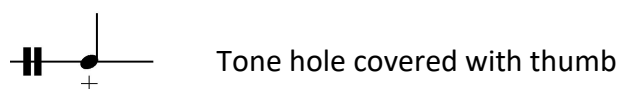
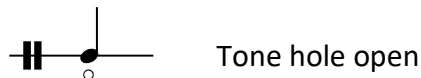
- The harmonica may be slightly out-of-tune with itself and other instruments.
- The harmonica must be placed in a neck-brace holder so that the player has both hands free while using it.

Log Drum

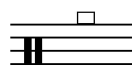
- The desired log drum is low-pitched.

Vibra-Tone

- The required vibra-tone is the smaller of the two models manufactured by Latin Percussion: LP775. Its pitch should be an E₅ (C₄ = middle C), give or take about a quarter tone.
- The vibra-tone should be played with the soft rubber mallet that comes included with it.
- Vibrato is produced by alternately covering and releasing the tone hole on the side with the thumb. The following notations are used to indicate the speed of the vibrato:



- The vibra-tone is notated on the following space with a rectangular notehead:

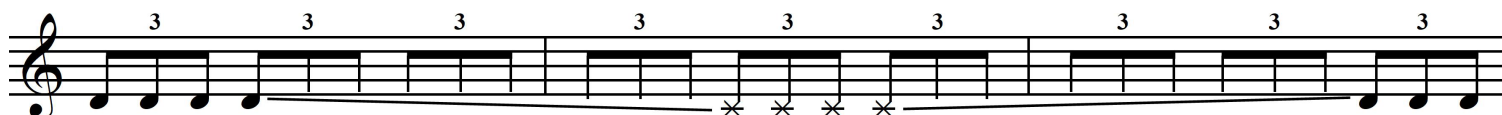


Water Bell Plate

- A water bell plate is a regular bell plate that's dipped in a basin of water at various points in order to bend its pitch. The basin must be large enough and filled with enough water for a significant portion of the bell plate to be submerged.
- The bell plate must have the following pitch—give or take about a quarter tone—when it's not in the water:



- The following passage illustrates the characteristic notation of the water bell plate part:

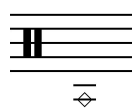


- Normal notes are to be played with the bell plate completely out of the water.
- The downward diagonal line indicates a gradual lowering of the plate into the water and a gradual bending of the pitch downward.
- Notes with X noteheads are to be played at the point of maximum submersion (i.e., the point at which the pitch has bent downward as far as possible).
- The upward diagonal line indicates a gradual raising of the plate out of the water and a gradual bending of the pitch upward.
- Stems without noteheads indicate the rhythm that's to be articulated while the plate is being lowered or raised.

Percussion 5

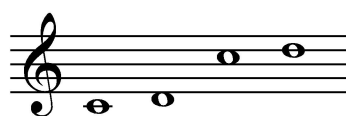
Bowl Gong

- The desired bowl gong is large and low-pitched. At the very least, it should be one of the largest and lowest bowl gongs available. Its pitch must be in between those of Percussion 4's 2 bowl gongs.
- The bowl gong is notated on the following line with a diamond notehead:



4 Button Gongs

- The following pitches are needed:



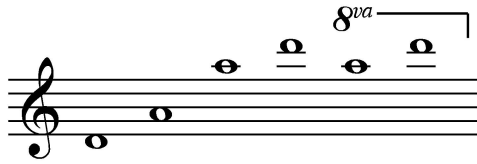
- The button gongs may be slightly out-of-tune with each other and other instruments.
- So that they can be placed on the same staff as the bowl gong and vibra-tone parts, the button gong parts are written in a non-pitched clef. Nevertheless, the notes appear on the same lines and spaces as they would if they were written in treble clef.

Djembe

- The djembe must be large, with very deep bass tones.

Harmonica in D

- The model of the harmonica must be the same as Percussion 4's harmonica.
- Holes 2, 4, 5, and 8 must be covered with tape so that only the following (blown) pitches are open:



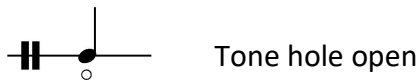
- The harmonica may be slightly out-of-tune with itself and other instruments.
- The harmonica must be placed in a neck-brace holder so that the player has both hands free while using it.

Low Gong

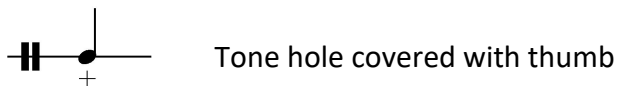
- The desired instrument is a large, deep, pitched gong that sounds like—or perhaps even is—a low gamelan gong.
- The low gong and its beater are shared with Percussion 3.

Vibra-Tone

- The required vibra-tone is the larger of the two models manufactured by Latin Percussion: LP776. Its pitch should be a C5 (C4 = middle C), give or take about a quarter tone.
- The vibra-tone should be played with the soft rubber mallet that comes included with it.
- Vibrato is produced by alternately covering and releasing the tone hole on the side with the thumb. The following notations are used to indicate the speed of the vibrato:

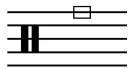


Tone hole open



Tone hole covered with thumb

- The vibra-tone is notated on the following line with a rectangular notehead:



Water Bell Plates, Low and High

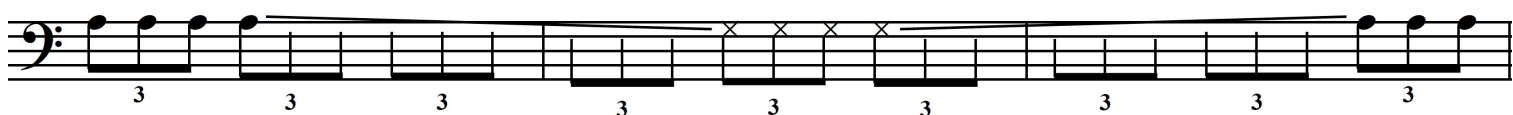
- A water bell plate is a regular bell plate that's dipped in a basin of water at various points in order to bend its pitch. The basin must be large enough and filled with enough water for a significant portion of the bell plate to be submerged.
- The low bell plate must have the following pitch—give or take about a quarter tone—when it's not in the water:



- The high bell plate must have the following pitch—give or take about a quarter tone—when it's not in the water. The Weiss Brand Bell Plate (CRL-BELLPLATE) is recommended, since it's likely to produce the correct pitch.



- The following passage illustrates the characteristic notation of the water bell plate parts:



- Normal notes are to be played with the bell plate completely out of the water.
- The downward diagonal line indicates a gradual lowering of the plate into the water and a gradual bending of the pitch downward.
- Notes with X noteheads are to be played at the point of maximum submersion (i.e., the point at which the pitch has bent downward as far as possible).
- The upward diagonal line indicates a gradual raising of the plate out of the water and a gradual bending of the pitch upward.
- Stems without noteheads indicate the rhythm that's to be articulated while the plate is being lowered or raised.

Mnémniang (after KA, AH, and SR)

from The (Mis)Remembered Geography of My Percussive Motherland

**for seven percussionists
and an indeterminate number of other players**

David M. Gordon

Mnémniang (after KA, AH, and SR)

for Tim Broschous, Gene Koshinski, and the University of Delaware Percussion Ensembles

ca. 11:00

Instrumentation

Percussion 1

Marimba (Mar)
Vibraphone (Vbr) [shared w. Perc. 4]

Other Supplies:

Bass or Cello Bow (arco)
4 Medium-Hard Yarn Mallets (M-H Yn)
4 Medium Yarn Mallets (M Yn)

Percussion 2

Marimba (Mar)

Other Supplies:

Bass or Cello Bow (arco)
4 Medium-Hard Yarn Mallets (M-H Yn)
3 Medium Yarn Mallets (M Yn)

Percussion 3

Tam-Tam (T-T) [shared w. Perc. 6]
Timpano (Timp)
Vibraphone (Vbr) [shared w. Perc. 6]

Other Supplies:

2 Bass or Cello Bows (arco) [1 shared w. Perc. 6]
2 Medium-Hard Cord Mallets (M-H Crd)
2 Soft Timpani Mallets (S Timp)
Tam-Tam Beater (T-T Btr) [shared w. Perc. 6]
2 Wood Timpani Mallets (Wd Timp)

Percussion 4

2 Metal Mixing Bowls (M Bwl)
Vibraphone (Vbr) [shared w. Perc. 1]

Other Supplies:

2 Bass or Cello Bows (arco)
2 Medium-Hard Cord Mallets (M-H Crd)
Medium Cord Mallet (M Crd)

Percussion 5

Chimes (Chm)
Tam-Tam (T-T)
3 Triangles (Tri)

Other Supplies:

2 Chime Hammers (Chm Hmr)
2 Hard Plastic Mallets (H Pl)
2 Heavy Triangle Beaters (H Tr Btr)
Superball (i.e., Friction) Mallet (Sbl)
Tam-Tam Beater (T-T Btr)
2 Very Hard Cord Mallets (V H Crd)

Percussion 6

14 Almglocken (Alm)
Tam-Tam (T-T) [shared w. Perc. 3]
2 Timpani (Timp)

Other Supplies:

Bass or Cello Bow (arco) [shared w. Perc. 3]

Vibraphone (Vbr) [shared w. Perc. 3]
Waterphone (Wph)

2 Medium Cord Mallet (M Crd}
Superball (i.e., Friction) Mallet (Sbl)
Tam-Tam Beater (T-T Btr) [shared w. Perc. 3]
2 Wood Timpani Mallets (Wd Timp)

Percussion 7

Bass Drum (B D)
Bell Tree (Bl Tr)
Crotales (Cro)
Glockenspiel (Glk)

Other Supplies:

Regular Bass Drum Beater (B D Btr)
4 Brass Mallets (Br)
2 Hard Plastic Mallets (H Pl)
Superball (i.e., Friction) Mallet (Sbl)
2 Wood Timpani Mallets (Wd Timp)

Other Players

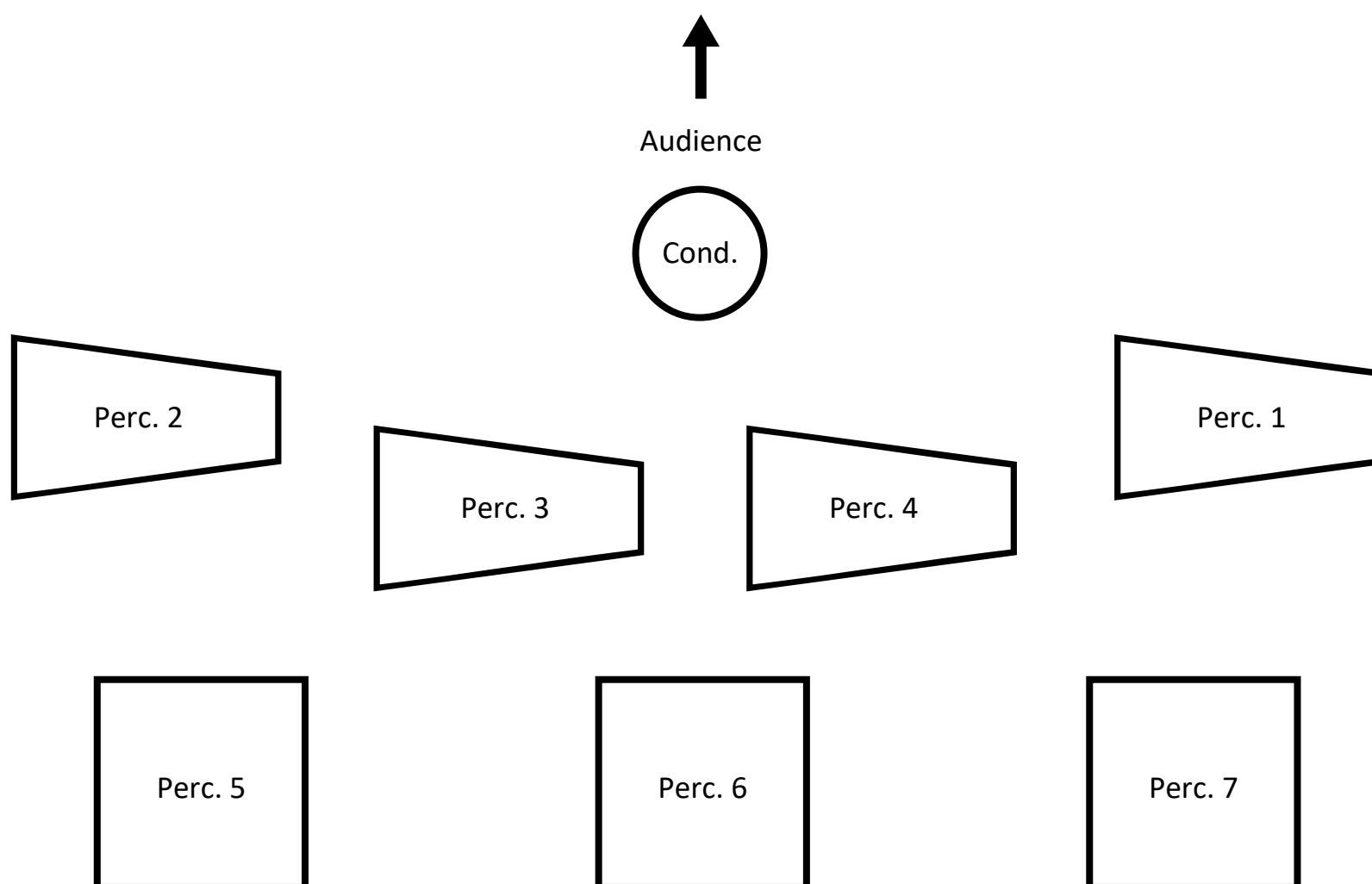
Suspended Cymbal (S Cym)
Wind Chimes (Wd Ch)
1 or 2 Wine Glasses (W Gl)

Other Supplies:

Bass or Cello Bow (arco)

Performance Notes

Setup



All Players

- X → Y expressions (for example, 1 Sbl → 1 T-T Btr) indicate mallet changes.
- Sustaining instruments must be allowed to decay naturally.

Percussion 1

Vibraphone

- The vibraphone is shared with Percussion 4 but should be placed at Percussion 4's station.
- In mm. 87–110, Percussion 1 and Percussion 4 play the vibraphone at the same time. Percussion 1 is on the upper half and Percussion 4 is on the lower half.
- The vibraphone pedal should be fixed down for the entire piece, and the motor should be turned off.

Percussion 3

Tam-Tam

- The tam-tam is shared with Percussion 6 but should be placed at Percussion 3's station.
- The tam-tam should be significantly smaller and higher than Percussion 5's tam-tam.

Timpano

- A 25–26" drum is required.

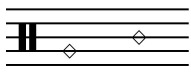
Vibraphone

- The vibraphone and one of the bows are shared with Percussion 6. Both of those items should initially be placed at Percussion 3's station, but in m. 131, Percussion 6 will take the bow to their station and keep it there for the remainder of the piece.
- In mm. 84–130, Percussion 3 and Percussion 6 play the vibraphone at the same time. Percussion 3 is on the upper half and Percussion 6 is on the lower half.
- The vibraphone pedal should be fixed down for the entire piece, and the motor should be turned off.

Percussion 4

2 Metal Mixing Bowls

- Both mixing bowls should be relatively large and produce a low, bowl-gong-like sound when struck on the side.
- The mixing bowls are notated on the following lines with diamond noteheads:



Vibraphone

- The vibraphone is shared with Percussion 1 but should be placed at Percussion 4's station.
- In mm. 87–110, Percussion 4 and Percussion 1 play the vibraphone at the same time. Percussion 1 is on the upper half and Percussion 4 is on the lower half.
- The vibraphone pedal should be fixed down for the entire piece, and the motor should be turned off.

Percussion 5

Chimes

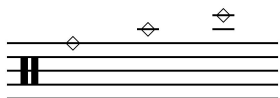
- The chime pedal should be fixed down for the entire piece.

Tam-Tam

- The tam-tam should be significantly larger than Percussion 3's tam-tam, with a very deep tone that can be felt as well as heard.

3 Triangles

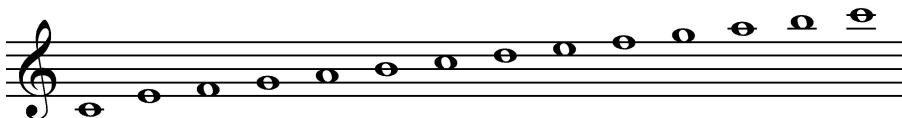
- The triangles are notated on the following lines with diamond noteheads:



Percussion 6

14 Almglocken

- The almglocken sound as written.
- The following pitches are needed:



- The almglocken may be slightly out-of-tune with each other and other instruments.

Tam-Tam

- The tam-tam and tam-tam beater are shared with Percussion 3 but should be placed at Percussion 3's station.
- The tam-tam should be significantly smaller and higher than Percussion 5's tam-tam.

2 Timpani

- A 30–32" drum and a 28–29" drum are required.

Vibraphone

- The vibraphone and bow are shared with Percussion 3. Both of those items should initially be kept at Percussion 3's station, but in m. 131, Percussion 6 will take the bow to their station and keep it there for the remainder of the piece.
- In mm. 84–130, Percussion 6 and Percussion 3 play the vibraphone at the same time. Percussion 3 is on the upper half and Percussion 6 is on the lower half.
- The vibraphone pedal should be fixed down for the entire piece, and the motor should be turned off.

Waterphone

- Use the largest waterphone available. The ideal instrument is a 16" MegaBass waterphone filled with approximately 8 oz. of water.
- The waterphone's rods must be well rosined prior to each performance.
- The instrument should be held by the end of the neck and played while standing.
- The waterphone rods should always be bowed or scraped approximately 3/4"–1" from their bases.
- Whenever the waterphone is played with a wood timpani mallet, the rods must be scraped on the interior side (i.e., the side facing the center) so that no rosin is removed from them.
- The marking "s t s" indicates to rock the waterphone side-to-side. This should be done in such a way as to create audible pitch bending while avoiding the sound of sloshing water.

Percussion 7

Bass Drum

- The bass drum must be very deep, with a tone that can be felt as well as heard.

Crotales/Glockenspiel

- The crotales and glockenspiel sound 2 octaves higher than written.
- The crotales and glockenspiel must be set up so that they can be played at the same time.

Other Players

- These players should be positioned throughout the hall, surrounding the audience and creating an antiphonal effect.
- Ideally, there will be at least 8 of these players, though even more is preferable.
- These players do not need to be percussionists, since the techniques required can be easily mastered by any musician.

Suspended Cymbal

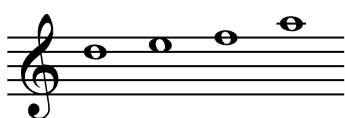
- A number of different suspended cymbal sizes should be distributed among the players.

Wind Chimes

- The wind chimes should all be high-pitched and delicate-sounding, like small, tinkling bells. Unusually tuned wind chimes are especially welcome.
- Each player should have two sets of wind chimes and play them simultaneously.

Wine Glasses

- The following pitches are needed:



- Each player should have 2 wine glasses, and each of the 4 notes should be played by roughly the same number of glasses so that the sustained chord is properly balanced. The 4 pitches should also be dispersed evenly throughout the hall so that each of them seems to be coming from multiple directions.
- The glasses are played by rubbing a moistened finger around the rim.
- The glasses must be taped to a flat surface so that they can be played without being held.

Tik-Twíktikwa (after GL and GHG)

from The (Mis)Remembered Geography of My Percussive Motherland

for eight percussionists

David M. Gordon

Tik-Twíktikwa (after GL and GHG)

for Tim Broschious, Gene Koshinski, and the University of Delaware Percussion Ensembles

ca. 10:15

Instrumentation

Percussion 1

Spring Coil (Coil)
Xylophone (Xylo)

Other Supplies:

2 Hard Plastic Mallets (H Pl)
Heavy Triangle Beater (H Tr Btr)
Medium Triangle Beater (M Tr Btr)

Percussion 2

Bell Tree (Bl Tr)
Cuckoo Call (Cuck)
Marimba (Mar)
Siren Whistle (Srn W)

Other Supplies:

2 Brass Mallets (Br)
4 Hard Rubber Mallets (H Rb)
2 Medium Yarn Mallets (M Yn)
2 Soft Yarn Mallets (S Yn)

Percussion 3

2 Bike Horns (Bk Hn)
2 Chinese Opera Gongs (O Gng)
Finger Cymbal (F Cym)
Flex-a-Tone (Fx-T)
Glockenspiel (Glk)
Nightingale Call (Ng Cl)
Timpano (Timp)

Other Supplies:

2 Brass Mallets (Br)
Heavy Triangle Beater (H Tr Btr)
2 Medium Timpani Mallets (H Crd)
2 Very Hard Cord Mallets (V H Crd)
2 Very Hard Plastic Mallets (V H Pl)

Percussion 4

2 Bike Horns (Bk Hn)
Clave (Clv)
Pop Gun (Pop)
Ratchet (Rch) [shared w. Perc. 5]
Tam-Tam (T-T) [shared w. Perc. 5]
Two-Tone Whistle (T-T W)
Vibraphone (Vbr)

Other Supplies:

3 Hard Cord Mallets (H Crd)
2 Hard Plastic Mallets (H Pl)
Heavy Triangle Beater (H Tr Btr) [shared w. Perc. 5]
2 Medium Cord Mallets (M Crd)
Tam-Tam Beater (T-T Btr) [shared w. Perc. 5]

Percussion 5

5 Cast-Iron Skillets (Skl)
Chimes (Chm)
High Duck Call (Dk Cl)
Low Duck Call (Dk Cl)
Ratchet (Rch) [shared w. Perc. 4]
Slapstick (Slp)
Tam-Tam (T-T) [shared w. Perc. 4]
Two-Tone Whistle (T-T W)

Other Supplies:

2 Chime Hammers (Chm Hmr)
2 Hard Plastic Mallets (H Pl)
2 Hard Rubber Mallets (H Rb)
Heavy Triangle Beater (H Tr Btr) [shared w. Perc. 4]
Tam-Tam Beater (T-T Btr) [shared w. Perc. 4]

Percussion 6

7 Glass Bottles (Btl)
Slapstick (Slp)
2 Toy Pianos (T Pno)

Other Supplies:

2 Hard Plastic Mallets (H Pl)

Percussion 7

2 Anvils (Anv)
Crotales (Cro)
Cuckoo Call (Cuck)
Deer Grunter (Dr Gr)
Duck Call (Dk Cl)
Siren (Srn)
Triangle (Tri)
Tri-Tone Samba Whistle (Smb W)
Vuvuzela (Vvz)

Other Supplies:

3 Brass Mallets (Br)
Heavy Triangle Beater (H Tr Btr)
Medium Triangle Beater (M Tr Btr)
3 Very Hard Plastic Mallets (V H Pl)

Percussion 8

Bass Drum (B D)
Boxing Bell (Bx B)
Chinese Cymbal (C Cym)
Ice Bell (Ice B)
6 Metal Measuring Cups (Cups)
Metal Vibraslap (Vbsl)
Piccolo Woodblock (Pc Wb)
Ranch Triangle (R Tr)
Sleighbells (Slb)
Slide Whistle (Sl W)
Starter Pistol (Pist)
String Drum (Str D)

Other Supplies:

Bass Drum Beater (B D B)
2 Brass Mallets (Br)
2 Hard Plastic Mallets (H Pl)
Heavy Triangle Beater (H Tr Btr)
Metal Hammer (Mtl Hmr)
Snare Drum Stick (S D Stk)

Performance Notes

All Players

- Unless otherwise indicated, ♪ = ♪ throughout the piece.
- X → Y expressions (for example, 1 H Tr Btr → 1 H Pl) indicate mallet changes.
- Unless otherwise indicated, sustaining instruments must be allowed to decay naturally.

Percussion 1

Spring Coil

- The desired instrument is a large metal spring with a complex, overtone-rich timbre.
- The spring coil must be suspended for maximum sustain.

Xylophone

- The xylophone sounds an octave higher than written.

Percussion 2

Bell Tree

- The bell tree must be large and resonant, with an exotic-sounding, microtonal tuning.

Cuckoo Call

- The cuckoo call must be significantly higher in pitch than Percussion 7's cuckoo call. Ideally, the 2 pitches of the call will form a third between an E6 of some kind and a G6 of some kind (C4 = middle C), though other pitches and intervals can be used if necessary. The recommended model is the Meinel Tunable Wooden Cuckoo Call.

Siren Whistle

- The recommended model is the Acme Siren Whistle (Acme 147).

Percussion 3

2 Bike Horns

- The desired instruments are trumpet-style bulb horns designed for mounting on bicycles.
- The 2 horns should—if possible—be the same model and fairly close in pitch (i.e., a whole step or less apart).
- The 2 horns should be markedly higher in pitch than Percussion 4's bike horns.
- The following special notations are used in the bike horn parts:



Squeeze the bulb.



Release the bulb. This should produce a higher pitch than squeezing the bulb.

2 Chinese Opera Gongs

- Both gongs should produce a pronounced upward pitch bend when struck.

Flex-a-Tone

- The required flex-a-tone is the smaller of the two models manufactured by Latin Percussion: LP1–5. Its lowest pitch should be an E_b6 (C4 = middle C), give or take about a quarter tone.
- The trill effect called for in mm. 23–29, 135–137, and 313–315 is produced by holding the bottom of the flex-a-tone's blade (i.e., the part where you would normally place your thumb) rather than the handle and then rapidly shaking the instrument. The *gliss.* at the end is produced by grabbing the handle with your free hand and pushing it toward the blade. You should stop shaking the instrument while executing the *gliss.* and end it on the highest possible pitch, which will sound naturally muffled.

Nightingale Call

- The recommended model is the Acme Nightingale Call (Acme 499). The water chamber should be about a quarter full.

Timpano

- A 32" drum is required, and it must be tuned low so that it can produce a clear C2 (C4 = middle C).

Percussion 4

2 Bike Horns

- The desired instruments are trumpet-style bulb horns designed for mounting on bicycles.
- The 2 horns should—if possible—be the same model and fairly close in pitch (i.e., a whole step or less apart).
- The 2 horns should be markedly lower in pitch than Percussion 3's bike horns.
- The following special notations are used in the bike horn parts:



Squeeze the bulb.



Release the bulb. This should produce a higher pitch than squeezing the bulb.

Clave

- A synthetic clave, such as the Latin Percussion King Klave (LP597), is strongly recommended.
- The clave should be placed on a foam pad or some similarly soft surface and played with mallets.

Pop Gun

- The pop gun must be large and loud. Recommended models are the Weiss Brand Pop Gun (CRL-POPGUN) and the Kohlberg Pop-Gun Effects (product numbers 1550 and 1551).

Ratchet

- The ratchet is shared with Percussion 5.

Tam-Tam

- The tam-tam is shared with Percussion 5.
- The tam-tam must be very large and deep, with a tone that can be felt as well as heard.

Two-Tone Whistle

- The required model is the Acme Large Two-Tone Whistle/Hockey Flute (Acme 144).

Percussion 5

5 Cast-Iron Skillets

- The skillets should have distinct pitches and—insofar as possible—form an exotic-sounding, microtonally-tuned scale.
- The skillets should all ring slightly; they shouldn't sound muffled or dead.
- The skillets are notated on the following lines with diamond noteheads:



Chimes

- The chime pedal should be fixed down for the entire piece.

High Duck Call

- The high duck call must be higher in pitch than the low duck call, but lower in pitch than Percussion 7's duck call. It should have a mellower, more focused sound than the low duck call, with a distinct pitch in the C4 (i.e., middle C) octave. A double-reed call is recommended.
- When playing the duck call, you should *not* attempt to mimic the sound of a duck. Instead, you should aim to produce a steady, consistent pitch as you would on any other kind of reed instrument.

Low Duck Call

- The low duck call must be lower in pitch than the high duck call, with a rough, thick, reedy timbre. A single-reed call, such as the Acme Duck Call (Acme 572) or the Faulk's Regular Duck Call (WA-11), is recommended.
- When playing the duck call, you should *not* attempt to mimic the sound of a duck. Instead, you should aim to produce a steady, consistent pitch as you would on any other kind of reed instrument.

Ratchet

- The ratchet is shared with Percussion 4.

Slapstick

- The slapstick must be higher in "pitch" than Percussion 6's slapstick.

Tam-Tam

- The tam-tam is shared with Percussion 4.
- The tam-tam must be very large and deep, with a tone that can be felt as well as heard.

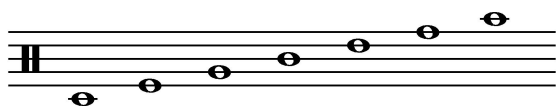
Two-Tone Whistle

- The required model is the Acme Small Two-Tone Whistle/Taxi Whistle (Acme 143).

Percussion 6

7 Glass Bottles

- The bottles should have distinct, relatively pure pitches and—insofar as possible—form an exotic-sounding, microtonally-tuned scale.
- The bottles should all ring slightly; they shouldn't sound muffled or dead.
- The bottles are notated on the following lines:

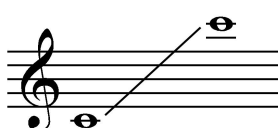


Slapstick

- The slapstick must be lower in "pitch" than Percussion 5's slapstick.

2 Toy Pianos

- The 2 pianos must be the same model but—if possible—be slightly out-of-tune with each other.
- The pianos must have at least the following range:



- The pianos should be placed side-by-side and played with one hand on each instrument.
- The following special notations are used in the toy piano parts:



Play the note on the right-hand piano.



Play the note on the left-hand piano.

Percussion 7

Cuckoo Call

- The required model is the Acme Cuckoo Call (Acme 446).

Deer Grunter

- The deer grunter should produce a low, rough, flatulent sound. Recommended models are the Hunters Specialties QuadGrunter Plus (with the O-ring set to Mature Buck), the Hunters Specialties Quadgrunter XT (with the O-ring set to Mature Buck), and the Primos Trophy Grunter (with the O-ring set to TB).
- When playing the deer grunter, you should *not* attempt to mimic the sound of a deer. Instead, you should aim to produce a steady, consistent “pitch” as you would on any other kind of reed instrument.

Duck Call

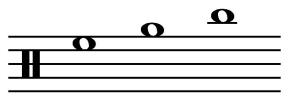
- The duck call must be at least a step higher in pitch than Percussion 5’s high duck call. It should have a mellower, more focused sound than Percussion 5’s low duck call, with a distinct pitch in the C4 (i.e., middle C) octave. A double-reed call is recommended.
- When playing the duck call, you should *not* attempt to mimic the sound of a duck. Instead, you should aim to produce a steady, consistent pitch as you would on any other kind of reed instrument.

Siren

- The desired instrument is a hand-cranked siren (à la *Ionisation*). The recommended model is the Weiss Brand Hand-Held Crank Siren (SW-HANDSIREN).

Tri-Tone Samba Whistle

- The 3 pitches are notated on the following spaces:



Vuvuzela

- A vuvuzela is a loud, straight, plastic horn popular at South African football matches. Normally the player blows into a mouthpiece that’s horizontally aligned with the instrument’s bell, but some models instead feature a disc where the mouthpiece is normally found, and a small pipe extending from the side of that disc is used to play the instrument. This latter variety of vuvuzela is recommended, since it’s especially easy to play.

Percussion 8

Bass Drum

- The bass drum must be very deep, with a tone that can be felt as well as heard.

Boxing Bell

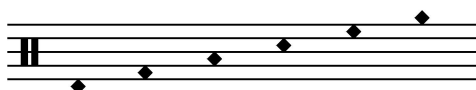
- The boxing bell, also known as a trip gong or ring gong, is the kind of bell that’s heard at boxing matches. The desired bell is at least 10” in size and played with a small metal hammer.

Chinese Cymbal

- The Chinese cymbal must be approximately 18” in size.

6 Metal Measuring Cups

- The measuring cups must have distinct pitches and—insofar as possible—form an exotic-sounding, microtonally-tuned scale.
- The measuring cups should all ring slightly; they shouldn’t sound muffled or dead.
- The measuring cups are notated on the following spaces with diamond noteheads:



Metal Vibraslap

- The vibraslap must have a metal chamber rather than a wooden one.

Ranch Triangle

- The desired instrument, which is also known as a dinner triangle or dinner bell, is a large, thick triangle traditionally used on ranches and farms to signal that dinner is ready. It should be much lower than a normal triangle and have less sustain.

Slide Whistle

- The required model is the American Song Whistle, which is manufactured by American Plating. It's a metal slide whistle with D4 as its lowest pitch (C4 = middle C), give or take about a quarter tone.

Starter Pistol

- The required instrument is the kind of blank-firing pistol that's used at sporting events. Only 1 blank is fired during the piece.
- Point the pistol upward, *not* toward the audience or other players.
- If firing a starter pistol during the performance isn't practical, a similar (loud!) sound may be substituted.

String Drum

- The string drum, also known as a lion's roar, should be very large and deep.

Pta-Vichíg-Fta (after EV and DCI)

from The (Mis)Remembered Geography of My Percussive Motherland

for ten percussionists

David M. Gordon

Pta-Vichíg-Fta (after EV and DCI)

for Tim Broschous, Gene Koshinski, and the University of Delaware Percussion Ensembles

ca. 6:30

Instrumentation

Percussion 1

Castanets (Cast)
3 Cowbells (Cwb)
Rope-Tension Field Drum (R F D)

Other Supplies:

2 Snare Drum Sticks (S D Stk)

Percussion 2

Piccolo Snare Drum (P S D)
Ribbon Crasher (Rb Cr)
Snare Drum (S D)

Other Supplies:

2 Snare Drum Sticks (S D Stk)

Percussion 3

Field Drum (F D)
Piccolo Timpano (Timp)

Other Supplies:

2 Snare Drum Sticks (S D Stk)
2 Wood Timpani Mallets (Wd Timp)

Percussion 4

2 Bongos (Bgo)
Claves (Clv) [shared w. Perc. 5]
Snare Drum (S D)

Other Supplies:

2 Snare Drum Sticks (S D Stk)

Percussion 5

2 Brake Drums (Brk D)
Claves (Clv) [shared w. Perc. 4]
Spring Drum (Spr D)
Tambourine (Tamb)

Other Supplies:

Light Triangle Beater (L Tr Btr)
2 Snare Drum Sticks (S D Stk)

Percussion 6

2 Congas (Cong)
Suspended Cymbal (S Cym)

Other Supplies:

2 Medium Yarn Mallets (M Yn)
Snare Drum Stick (S D Stk)

Percussion 7

2 Agogo Bells (Ag Bl)
Crash Cymbals (C Cym)
Sleighbells (Slb)

Other Supplies:

Medium-Hard Rubber Mallet (M-H Rb)
Medium Yarn Mallet (M Yn)
Snare Drum Stick (S D Stk)

Percussion 8

Brake Drum (Brk D)
Guero (Guir)
2 Plastic Blocks (Blk)
2 Tam-Tams (T-T)

Other Supplies:

Guero Scraper (G Scr)
Medium-Hard Cord Mallet (M-H Crd)
2 Snare Drum Sticks (S D Stk)
Tam-Tam Beater (T-T Btr)

Percussion 9

Bass Drum (B D)
Quijada (Quij)
2 Surdos (Surd)

Other Supplies:

Bass Drum Muffle
2 Hard Felt Timpani Mallets (H Flt Timp)
Quijada Scraper (Q Scr)
2 Soft Timpani Mallets (S Timp)

Percussion 10

Bass Drum (B D)
Che Sui Gong (C Gng)
Chinese Cymbal (Ch Cym)

Other Supplies:

Bass Drum Muffle
2 Regular Bass Drum Beaters (B D Btr)
2 Hard Felt Bass Drum Beaters (H Flt B D Btr)
Medium Cord Mallet (M Crd)

Performance Notes

All Players

- Unless otherwise indicated, ♩ = ♩ throughout the piece.
- X → Y expressions (for example, 2 S Timp → 2 H Flt Timp) indicate mallet changes.
- Unless otherwise indicated, sustaining instruments must be allowed to decay naturally.
- The following symbol indicates that a sustaining instrument must be dampened at the specified point in time:



- Slurred grace notes should be bounced, whereas unslurred grace notes should be played single-stroke.

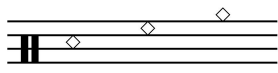
Percussion 1

Castanets

- A castanet machine should be used.

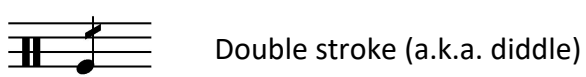
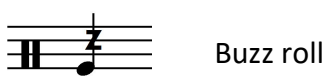
3 Cowbells

- All of the cowbells should be relatively small and high-pitched.
- The cowbells are notated on the following spaces with diamond noteheads:



Rope-Tension Field Drum

- There are five different snare drums in this piece, and the rope-tension field drum must be adjusted so that it has by far the lowest/loosest/wettest/darkest sound of all of them.
- The following special notations are used in the field drum part:



Percussion 2

Piccolo Snare Drum

- There are five different snare drums in this piece, and the piccolo snare drum must be adjusted so that it has the highest/tightest/driest/brightest sound of all of them.
- The following special notations are used in the snare drum parts:



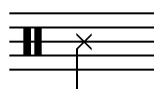
Buzz roll



Double-stroke roll



Double stroke (a.k.a. diddle)



Play on the rim

Snare Drum

- This snare drum should be lower/looser/wetter/darker than Percussion 4's snare drum, but higher/tighter/drier/brighter than Percussion 3's field drum.
- The above list of special notations also applies to this snare drum part.

Percussion 3

Field Drum

- The desired instrument is a concert field drum, not an actual marching-band field drum.
- This field drum should be lower/looser/wetter/darker than Percussion 2's snare drum, but higher/tighter/drier/brighter than Percussion 1's rope-tension field drum.
- The following special notations are used in the field drum part:



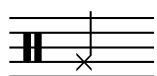
Buzz roll



Double-stroke roll



Double stroke (a.k.a. diddle)



Play on the rim



Play on the rim with one hand and the head with the other hand

Piccolo Timpano

- A 20–22" drum is required, and it must be tuned so that the pitches between A₃ and C₄ (C₄ = middle C) sound very tight and tenor-drum-like.
- The buzz-roll notation shown above is also used in the timpano part.
- As indicated in the music, the pitches from m. 153 onward don't need to be absolutely precise; they simply need to be close to (i.e., within a half step of) what's written.

Percussion 4

2 Bongos

- The buzz-roll notation shown below is also used in the bongo part.

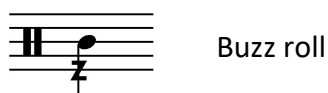
Claves

- The claves are shared with Percussion 5.

Snare Drum

- This snare drum should be lower/looser/wetter/darker than Percussion 2's piccolo snare drum, but higher/tighter/drier/brighter than Percussion 2's regular snare drum.

- The following special notations are used in the snare drum part:



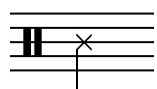
Buzz roll



Double-stroke roll



Double stroke (a.k.a. diddle)



Play on the rim

Percussion 5

2 Brake Drums

- Both brake drums should be higher in pitch than Percussion 8's brake drum.
- The brake drums should both ring slightly; they shouldn't sound muffled or dead.

Claves

- The claves are shared with Percussion 4.

Spring Drum

- Also known as a thunder tube, a spring drum is a small, single-headed drum with a spring affixed to the head. When shaken, the drum produces a deep, thunder-like roar.
- Use the largest spring drum available. The recommended model is the Remo 6" x 6" Spring Drum (#SP-0606).
- The following special notations are used in the spring drum part:



Shake the drum



Strike the spring with the triangle beater



Scrape along the spring with the triangle beater

Tambourine

- The following special notations are used in the tambourine part:



Shake roll



Thumb roll

Percussion 6

2 Congas

- The following special notation is used in the conga part:



Double stroke (a.k.a. diddle)

Percussion 8

Brake Drum

- The brake drum should be lower in pitch than both of Percussion 5's brake drums.
- The brake drum should ring slightly; it shouldn't sound muffled or dead.

2 Plastic Blocks

- The plastic blocks should be synthetic woodblocks, such as LP Jam Blocks, Pearl Clave Blocks, or Meinl Percussion Blocks.

2 Tam-Tams

- Although the difference in “pitch” between the tam-tams must be obvious, both should be relatively large. The lower of the two should be very deep, with a tone that can be felt as well as heard.

Percussion 9

Bass Drum

- The bass drum should be significantly smaller and higher than Percussion 10’s bass drum.
- The bass drum must be placed on its side.
- The bass drum is notated on the following line:



Quijada

- An actual quijada must be used. Under no circumstances should a vibraslap be substituted.
- The following special notations are used in the quijada part:



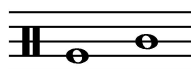
Strike the side of the jaw with the side of a fist



Scrape the teeth with the quijada scraper

2 Surdos

- A surdo is a very large, double-headed Brazilian tom-tom. If 2 surdos are not available, drum-set floor toms may be used as substitutes.
- Ideally, the surdos should be a *primeira* (large, 22–26”) and *seguda* (medium, 20–22”).
- Both surdos must be higher in pitch than the bass drum.
- The surdos are notated on the following lines:



Percussion 10

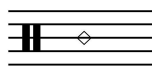
Bass Drum

- The bass drum must be very deep, with a tone that can be felt as well as heard. It should be significantly larger and lower than Percussion 9’s bass drum.
- The bass drum is notated on the following line:



Che Sui Gong

- A Che Sui gong is a small (i.e., 9–11”) Chinese gong with a more-or-less flat face and prominent rim. It has a focused, bell-like tone with an added splash at louder dynamics.
- The Che Sui gong is notated on the following line with a diamond notehead:



Chinese Cymbal

- The Chinese cymbal should be quite large and deep. It should be no smaller than 18”, but preferably larger.
- The Chinese cymbal is notated on the following line with a diamond notehead:

