PERCUSSION SCORING AND ORCHESTRATION IN THE WIND AND PERCUSSION ENSEMBLE LITERATURE OF JARED SPEARS AND DAVID GILLINGHAM

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While many composers of wind ensemble literature have utilized percussion extensively in their compositions, Jared Spears and David Gillingham are renowned wind ensemble composers who have also written specifically for the percussion ensemble. Within their writing, both have exploited percussion through innovative scorings and their interest in rhythm, timbre, and density. The purpose of this study is to explore the scoring practices (functions of the instruments and combinations) and orchestration techniques (rhythmic and density relationships) of both composers, focusing on the manner and extent to which percussion is employed in their wind and percussion ensemble literature.

The criteria for examining each piece and genre were developed to compare and contrast each composer's scoring and orchestration characteristics. To this end, each piece and genre was examined through several scoring categories designed to analyze overall ensemble relationships as well as individual functions of the percussion instruments. These categories were also applied to sections of music, focusing specifically on combinations of instruments and the relationship of ensemble choirs in separate and combined roles. Finally, percussion orchestration was examined with respect to motives, rhythmic underpinnings, metric usage, density relationships, and the significance of these elements to structural unity and form.

These comparisons showed that, while sharing certain characteristics, each composer treats percussion scoring and orchestration in different manners, displaying "signature" aspects that make his writing unique. The application of these shared and individual traits, and the extent to which they are employed, define each composer's distinctive style.

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INTRODUCTION

The field of percussion has seen remarkable growth in the areas of performance and composition over the past several decades. Contemporary composers have shown an increased interest in utilizing percussion as significant components in their compositions. This is demonstrated in the expanded use of percussion instruments in both solo and ensemble literature. The purpose of this study is to explore percussion writing in wind and percussion ensemble literature, focusing specifically on the scoring practices (functions of instruments and combinations) and orchestration techniques (rhythmic and density relationships) of two American composers prolific in both genres. By examining how and to what extent percussion is employed in their works, the scoring and orchestration of the instruments serve as a basis for determining each composer's overall compositional style.

Jared Spears and David Gillingham are successful composers/teachers who have gained national recognition for their compositions. Their wind and percussion ensembles are regarded as significant contributions to the repertoire. While many composers of wind ensemble literature have utilized percussion extensively, Spears and Gillingham are renowned wind ensemble composers who have also written specifically for the percussion ensemble. Their percussion writing is idiomatic and accessible to the performers, and their works are performed frequently, largely due to audience and

performer appeal. Within their writing, both have exploited percussion through innovative scorings and their interest in timbre, rhythm, and density. Both composers utilize these parameters as fundamental structural components in their percussion writing.

In the wind ensemble, both composers treat the percussion family as a separate "choir", as opposed to a supportive function such as keeping time or providing occasional punctuation. The instruments are scored at times as an entirely separate entity from the winds and at times as an equal partner in the rhythmic and timbral fabric characteristic of their works. This treatment of the percussion section as a third "choir" (in addition to brass and woodwinds) makes their wind ensemble percussion writing distinctive. Their percussion ensemble writing extends this separate choir approach by utilizing the instruments in primary structural functions, either separately or in combination. Keyboard-percussion instruments (hereafter referred to as KPI), membrane, metal, wood, and special effect instruments are employed as fundamental elements in the rhythmic and timbral fabric characteristic of each composer's style. This concept of scoring and orchestrating percussion choirs makes these composers innovative, each relying on the percussion instruments (in varying degrees) to define motives, phrases, sections, movements, and entire pieces while creating diversity and structure.

Dr. Jared Spears (b. 1936), retired, is former Professor of Music at Arkansas State University in Jonesboro, Arkansas. He received the B.S.E. degree in Music Education from Northern Illinois University, the B.M. and M.M. in Percussion and Composition from the Cosmopolitan School of Music, and the D.M. in Composition from

Northwestern University. Some of his teachers were Blyth Owen, Alan Stout, and Anthony Donato. Post-doctoral studies included the study of music for film and television at MGM, Lorimar, 20th Century Fox, and Evergreen Studios under the guidance of John Cacavas. To date, Spears has composed over 250 original works for soloists and ensembles, as well as music for radio and television commercials. His music has been performed and recorded worldwide and he has appeared as guest lecturer, clinician, and conductor in Canada, England, Norway, Europe, and the United States. He has earned numerous honors and awards throughout his career, including the Faricy Award for Creative Music from Northwestern University, Citations of Excellence from the National Band Association, and several ASCAP awards. With such a distinguished and diverse background, Spears is considered one of the most respected and performed American composers of wind and percussion music.

Dr. David R. Gillingham (b. 1947) is currently Professor of Music Composition at Central Michigan University in Mount Pleasant. He earned Bachelor's and Master's degrees in Music Education from the University of Wisconsin-Oshkosh, and the Ph.D. in Music Theory and Composition from Michigan State University. He studied composition with Roger Dennis, Jere Hutcheson, James Niblock, and H. Owen Reed. Gillingham has written works for large and small ensembles, concerti, and pieces for solo instruments. His music has been recorded and performed throughout the United States, Europe, and Japan. He is the recipient of numerous awards and honors, including first prizes in the DeMoulin band composition contest and the international Barlow

composition contest, third prize in the Percussive Arts Society composition contest, and the ASCAP Special Award for the past four years. Consequently, he has earned a national reputation for quality instrumental music and is a most sought-after composer for commissions of both wind and percussion literature.

The compositions chosen for this study are representative examples of each composer's percussion writing style in both his wind and percussion ensemble literature. The compositions selected are:

Jared Spears

Wind Ensemble:
- Neologue (1973)
- Chronolog (1976)
- Fallen, Fallen is Babylon (1977)

Percussion Ensemble:
- Clintonian Sketch (1987)
- Caprice Diabolique (1989)
- Windstone Suite (1992)

David Gillingham

Wind Ensemble:
- Concertino for Four Percussion and Wind Ensemble (1997)
- Waking Angels (1997)
- Galactic Empires (1998)

Percussion Ensemble:
- Stained Glass (1991)
- Paschal Dances (1994)

These works represent each composer's most influential achievements in percussion writing, with respect to timbral and rhythmic employment, and are examples where percussion is utilized as an integral component of the structure and style of each

work. The pieces exhibit a reliance on, and experimentation with, scoring of percussion and orchestration of timbres, rhythmic events, and densities as a foundation for their overall style. For each composer, these pieces also demonstrate the most prevalent rhythmic and timbral characteristics in his compositional output within each genre.

The difficulty of Spears' selected wind ensemble literature is medium or medium-difficult level and requires seven or eight percussionists. For his percussion ensembles selected, each is medium or medium-difficult level and requires eight percussionists. Each of Gillingham's selected wind ensemble works is medium-difficult level and requires four to six percussionists. For his percussion ensembles selected, each is medium-difficult level and requires eleven or twelve percussionists. These compositions represent the uppermost range of grade-level difficulty and number of percussionists for each composer's output within each genre. The works are relatively all-inclusive with respect to each composer's percussion scoring and orchestration practices. In addition, they include examples of standard and demanding technical requirements within each genre. For these reasons, pieces that deviated from the characteristic style of each composer were eliminated from consideration. This included compositions written specifically for younger ensembles utilizing fewer percussionists and instruments, and pieces relying heavily on preexisting musical styles such as African, jazz, blues, ragtime, military march, fanfare, and chorale styles. These type pieces tend not to exhibit the characteristic reliance on orchestration of percussion timbre, rhythm, and density.

Criteria for Examination

The criteria for examining each piece and genre were developed specifically to compare and contrast each composer's scoring and orchestration practices characteristic of his writing style. To this end, each piece and genre was examined with respect to several parameters. This included general characteristics that explored titles of works and movements, instrumentation, part layout, notational aspects, and unique performance techniques contained in each work. In addition, a more detailed examination of scoring practices found within each work was included. This was based on several scoring categories established for this study, and involved an analysis of the function of percussion instruments in relation to the ensemble as well as the function of individual instruments. Figure 1 outlines these scoring categories.[1]

Figure 1. Scoring categories

-Melody and Reinforcement: principal lines or doubling of a principal line
-Imitation: dialogue between instruments in either principal lines or accompaniment
-Ostinato: repeated rhythms and patterns
-Demarcation: articulating or adding to dynamic and tension increases
-Enhancement: rhythmic or timbral gestures, colors, effects
-Transition: joining or linking movements or sections

In analyzing the compositions, each appearance of percussion was defined by one or more of the above categories. For purposes of accounting, the extent of the function was counted as one occurrence from the beginning to the end, or until the instrument's function

[1] It should be noted that in some instances these scorings function concurrently. Furthermore, each composer employs these categories to varying degrees within each genre.

changed. The prominence of each category was then established by the total number of occurrences within each genre, revealing a particular hierarchy.

The categories were also applied to sections of music, focusing specifically on combinations of instruments and the relationship of ensemble choirs in separate and combined roles. These separate choir scorings are outlined in Figures 2 and 3.

Figure 2. Wind ensemble separate choir scoring types

1. Ensemble scorings:
    a. winds and percussion integrated, equal, treated as composite timbres
    b. winds and percussion in dialogue, equal, treated as separate timbres
    c. winds with percussion accompaniment, not equal, treated as separate timbres
2. Percussion separate choir, treated independently
    a. soli
    b. solo
3. Winds separate choir, treated independently

Figure 3. Percussion ensemble separate choir scoring types

1. Ensemble scorings:
    a. KPI and batterie integrated, equal, treated as composite timbres
    b. KPI and batterie in dialogue, equal, treated as separate timbres
    c. KPI with batterie and/or ensemble accompaniment, not equal, treated as separate timbres
2. Batterie separate choir, treated independently
    a. soli
    b. solo
3. KPI separate choir, treated independently
    a. soli
    b. solo

Within these scorings, the function of instrument groups and their relationship to each other was also analyzed and compared. What merits noticing is the extent to which each composer employs these scorings within each genre.

Percussion orchestration with respect to rhythmic and density characteristics was also examined. This included motives, rhythmic underpinnings, specific metrical issues, density relationships, and the contribution of these elements to structural unity and form.

Method for Comparison

The method for comparing compositions, genres, and composers involved examining each composer's characteristics with respect to the preceding criteria. Each composer's wind ensemble percussion writing was examined followed by an examination of his percussion ensemble writing. Next a comparison of traits present in both wind and percussion ensembles was executed. An examination of similarities and differences between composers, focusing on each genre, revealed common as well as individual aspects. This comparison demonstrated that, while sharing certain characteristics, each composer scores and orchestrates percussion in different manners, displaying distinctive "signature" traits which make his writing unique.

CHAPTER 2

THE MUSIC OF JARED SPEARS

General Characteristics

While it is not unusual for composers to write for a specific organization or ensemble, many of Jared Spears' compositions are aimed toward junior and senior high school ensembles. Although he writes for all grade levels, the majority of pieces published to date are for younger ensembles. As the composer comments, the high school level is where the market is and, as far as publishers are concerned, that is where the money is.[2] In addition, Spears believes that if composers want to have their pieces performed and have a life of their own after the premiere performance, they must realize where the market is and what is most in demand. As a result, many of the compositional and logistical aspects in Spears' music are designed to accommodate young performers.

Although no specific reference is made to the titles in many of his compositions, Spears' titles have extramusical connotations that are reflected in the music. Spears believes that while he sometimes does not include a literal program description with his pieces, he does prefer selecting a title first and then writing the music so it depicts the character of the title.[3] Fallen, Fallen is Babylon and Windstone Suite are both programmatic, describing events and places through musical depictions. Fallen depicts the

[2] Jared Spears. Interview by author, June 2001.
[3] Ibid.

ancient city of Babylon and its imminent demise, while Windstone has references to various aspects of life and cultural heritage in the Wisconsin region. The title Caprice Diabolique conjures up images and thoughts of a demonic nature, and Neologue and Chronolog give the impression of a sequence of events or an accounting of temporal changes. Clearly, Spears uses titles that are ultimately reflected in his compositions.

Spears utilizes a connected cycle of contrasting movements in his wind and percussion ensembles. Most begin with slow, lyrical movements containing contrasting sections of composite dialogue or rhythmic ostinatos. In these slow movements, batterie instruments delineate phrases while thematic and motivic material is introduced by KPI and/or batterie. The fast, more rhythmic movements often double in tempo and present a dramatic change from the solemn slow movements. These fast movements contain contrast based on rhythmic ostinatos and composite motor rhythms, and scoring of instrumental choirs. They begin with rhythmic dialogue between choirs, followed by ostinato sections derived from thematic material from the slow movements. All percussion instruments are active in these more energetic movements.

Spears' writing is also characterized by a division of forces with respect to the ensemble choirs, treating the choirs as both separate and combined timbres. He views the wind ensemble percussion section as a percussion ensemble or separate percussion choir entirely equal to the woodwind or brass choir.[4] He extends this separate choir concept in the percussion ensemble by contrasting KPI vs. batterie, metals vs. woods vs.

[4] Ibid.

membranes, and melodic or "implied melodic" vs. non-melodic instruments. In both wind and percussion ensembles, choirs are scored independently and as integrated forces with one choir introducing material that is eventually developed by all the choirs. Example 1 demonstrates this technique with the initial motivic statement in the vibes and tom-toms in Fallen, Fallen is Babylon. This opening motive is then passed to the woodwinds and eventually to the brass. Figure 4 outlines this division of separate choirs in Spears' music.

Figure 4. Spears' separate choir approach

Wind Ensemble Choirs	Percussion Ensemble Choirs
group tutti	group tutti
woodwinds	keyboard percussion: metals vs. woods
brass	batterie: metals vs. woods vs. membranes
percussion	implied melodic vs. non-melodic

In both slow and fast movements, the function of instruments, the scoring of the choirs, and the orchestration of rhythm and density provide contrast from movement to movement and section to section. Consequently, Spears' integral employment of percussion creates musical direction that defines his compositional style.

Instrumentation

The wind ensembles examined for this study involve seven or eight percussionists. Spears believes that when writing for wind ensemble, six performers are adequate, but

feels that with eight, all aspects can be covered.[5] Suggestions provided for optional players allows the number of performers to be reduced to five, accommodating smaller ensembles often found in high school music programs. KPI are sometimes optional and vibraphone is the most common optional instrument. When scored, it is doubled in the winds or KPI (as in Example 1), or cued in the woodwinds with instructions to play only if vibraphone is not available. This, according to Spears, is a result of the unavailability of this instrument in many high schools. Batterie instruments are never marked optional and the scoring of three tom-toms is a result of the availability of marching toms in most schools. Spears displays an affinity for employing tom-toms and temple blocks in a melodic manner. He refers to this as "implied melodic" treatment and believes that if a melodic motive stated in a pitched instrument is immediately followed with toms or temple blocks implying the intervals and pitches of the motive, then the listener is "faked" into connecting the two.[6] This type of application is clearly shown in Example 1. The percussion instruments in Spears' wind ensembles are outlined in Figure 5.

Figure 5. Spears' wind ensemble percussion instrumentation

Pitched Percussion	Membranes	Metals	Woods
bells	snare drum	suspended cymbal	temple blocks
xylophone	field drum	crash cymbals	wood block
vibes	3-4 toms	gong	
chimes	bass drum	triangle	
timpani		finger cymbals	

[5] Ibid.
[6] Ibid.

The percussion ensembles selected for this study are scored for eight percussionists. Spears has written for as few as three, but the majority of his published ensembles are for eight players. He believes that larger groups are very impractical in a high school setting, so eight has become the standard number for his ensembles.[7] Windstone Suite was originally written for twelve players, but when the publisher showed some concern, Spears rearranged the piece and reduced the number to eight. While there are never optional parts, piano is suggested as a substitute for the vibes and/or chimes because of its sustaining qualities. Spears also writes the vibe and chime parts with piano substitution in mind, striving for a scoring that will achieve the same character on piano. Concerning the use of marimba, one might think that this instrument would also be uncommon in many high schools, but Spears believes that if a group is planning to perform a percussion ensemble work, they would probably have a marimba at their disposal.[8] The "implied melodic" treatment of the tom-toms and temple blocks is also found in the percussion ensembles, often imitating KPI lines with doublings or dialogue (illustrated in Example 2). Figure 6 outlines the instruments in Spears' percussion ensemble compositions.

[7] Ibid.
[8] Ibid.

Figure 6. Spears' percussion ensemble instrumentation

Pitched Percussion	Membranes	Metals	Woods
bells	snare drum	suspended cymbal	temple blocks
xylophone	bongos	triangle	claves
marimba	4 toms	wind chimes	maracas
vibes	tambourine	sleigh bells	
chimes			
timpani			

Part Layout

Spears organizes percussion parts into three main categories: timpani, pitched percussion, and unpitched percussion. In wind ensemble, the "score form" of pitched and unpitched parts results in two to five players reading off the same part. In addition, instrument assignments for each player are not specified. This arrangement allows for the delegation of instruments to the best-suited performers and permits players to see how their part fits with other instruments should they get lost. In the percussion ensemble, players each read from an individual part. Parts in Spears' music do not include multiple-percussion setups requiring simultaneous playing on more than one instrument. While percussion ensemble timpani and tom-tom parts occasionally include auxiliary instruments (temple blocks, suspended cymbal, triangle, tambourine), players never have integrated, composite rhythms between instruments. As a result, Spears avoids the logistical problem of players having to set up and perform on multiple instruments. The composer is very careful to choreograph the parts and consider how players must move

from instrument to instrument, paying particular attention to the ability level of the performers.[9]

Notational specificity is an indication of the concern that composers have with their music being performed accurately. Spears gives explicit indications concerning resonance and duration of percussion. These include l.v. (let vibrate) and dampen markings for sustaining instruments, pedal markings for vibes and chimes, snares on/off, vibe motor on/off, and implement suggestions for timpani and suspended cymbal. He believes, for example, that although the common practice of using timpani mallets on suspended cymbal brings out the "dark" fundamental, he specifies yarn mallets in order to produce the characteristic highs and give a more metallic sound.[10] In addition, percussion ensemble membrane instruments have specific instructions indicating to play on the edge, center, rim, shell, or bowl of the drums. Although special effects and extended instrumental techniques are limited, Spears is careful to specify how they are to be executed. For example, Windstone includes a variety of vocalizations which are clearly explained in the performance notes, and Neologue contains an aleatoric effect in the chimes and vibes accompanied by the instructions: pedal on throughout, repeat the figure until the termination note, the duration of the notes should be varied constantly.[11] In the percussion ensemble, vibraphone and marimba parts include three mallet block-chordal playing, requiring only a limited amount of technical ability. Clearly, Spears is careful in

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[9] Ibid.
[10] Ibid.
[11] Jared Spears. Neologue (Shawnee Press, 1973), m. 122.

his writing, commenting that when he writes for high school level players he is always aware of how intricate and complex his parts are and considers what the players are capable of doing.[12]

Scoring Categories

Melody and Reinforcement

In both wind and percussion ensembles, Spears employs percussion most frequently for melody and reinforcement. In the wind ensemble, KPI and batterie are used to double the winds' melodic and rhythmic structure. Example 3 shows xylophone and batterie functioning in this capacity in Fallen, Fallen is Babylon, and Example 4 demonstrates reinforcement by the bells. This same figure is passed to the snare drum in the next section. Doublings within the percussion involve the batterie where membranes are paired with woods. Example 5 shows snare drum/woodblock and tom-toms/temple blocks scored together in Neologue.

In the percussion ensemble, KPI assume a melodic function with doublings and accompaniment provided by KPI and batterie. Example 6 demonstrates xylophone, vibes, marimba, and chimes accompanied by bells, triangle, snare drum, and toms in Clintonian Sketch. Example 7 shows KPI melody reinforced by batterie and Example 2 illustrates melodic lines delegated to the entire ensemble, with integrated KPI and batterie. Principal lines in the batterie alone can also occur as introductions to movements, as in Windstone, movement I (Example 8).

[12] Jared Spears. Interview by author, June 2000.

Imitation

Of particular interest in Spears' music is imitation between instruments. In both genres, dialogue consists of related motivic materials and, though not ostinato based, creates much of the rhythmic drive characteristic of Spears' style. In the wind ensemble, this occurs within short time spans (measures) and primarily involves the batterie as shown in Examples 5 and 9. When dialogue with winds occurs, it involves batterie instruments as well, but more often consists of unrelated material. Dialogue involving the entire percussion section (shown in Example 1) and dialogue between KPI and winds are less common.

In the percussion ensemble, imitation between KPI and batterie is most prevalent, with instruments treated as separate timbres as in Windstone, movement I (Example 10). While not as frequent, Spears does score dialogue within KPI (Example 6) and within batterie (Example 8), as well as dialogue with combined KPI and batterie (Example 2).

Demarcation

Demarcation is a function commonly assigned to percussion in Spears' music. This includes individual notes in the metal KPI at section points or rolls in the batterie building into new sections. These scorings are demonstrated in Example 11 with batterie rolls leading to KPI articulating the beginning of a new section in Neologue. A similar scoring is shown in Example 7 with snare drum, chimes, and vibes in Windstone, movement IV. In addition, the percussion ensemble batterie increases volume by adding timbres into short phrases, as illustrated in Example 12.

Ostinato

Spears employs ostinatos for entire sections of music, producing the motor rhythm characteristic of fast movements. In the wind ensemble, batterie instruments frequently double or elaborate ostinatos in the winds, as found in movement II of Fallen (Example 4). Independent ostinatos, separate in function from the winds, include KPI (Example 9) as well as KPI and batterie ostinatos (Example 13).

In the percussion ensemble, combined KPI/batterie ostinatos are prevalent underneath KPI melodic lines. These patterns occur after introductions and consist of two or more simultaneous ostinatos, as demonstrated in the fast movement of Clintonian (Example 6). Scored less are batterie-only ostinatos, shown in Example 14, and ostinatos only in the KPI.

Enhancement

Percussion used as enhancement occurs in slow movements and involves membranes and metals as isolated colors or short punctuations. Example 15 shows both techniques using timpani, gong, and field drum in the first movement of Chronolog. A similar application in Windstone, movement III involves triangle and tom-toms (Example 16). Metal KPI are used for coloristic functions in fast movements, where glissandi in the chimes and vibes (Examples 7 and 11) and repeated patterns in the chimes/bells (Example 9) and bells/triangle (Example 6) create an unusual resonance to which other instrument choirs are added.

Transition

Spears uses percussion prominently to link movements or sections of music. The vibraphone in Neologue and Chronolog makes the transition from slow to fast movement. Batterie soli is prevalent for transition between sections in both genres. This consists of introducing new patterns before melodic entrances as in Example 17, where tom-toms and timpani create rhythmic momentum prior to xylophone and vibraphone melody in Caprice. Occasionally, KPI and batterie link sections by introducing new patterns (shown in Examples 9 and 18).

Figures 7 and 8 outline the scoring categories and their hierarchy of usage in Spears' wind and percussion ensemble compositions.

Figure 7. Spears' wind ensemble scoring categories

1. Melody and Reinforcement: principal lines or doubling of a principal line
2. Demarcation: articulating or adding to dynamic and tension increases
3. Imitation: dialogue between instruments in either principal lines or accompaniment
4. Enhancement: rhythmic or timbral gestures, colors, effects
5. Ostinato: repeated rhythms and patterns
6. Transition: joining or linking movements or sections

Figure 8. Spears' percussion ensemble scoring categories

1. Melody and Reinforcement: principal lines or doubling of a principal line
2. Imitation: dialogue between instruments in either principal lines or accompaniment
3. Ostinato: repeated rhythms and patterns
4. Demarcation: articulating or adding to dynamic and tension increases
5. Enhancement: rhythmic or timbral gestures, colors, effects
6. Transition: joining or linking movements or sections

Note that the order of the second through fifth categories is different in each genre.

Separate Choir Scorings

Wind Ensembles

When scoring sections of music for wind ensemble, Spears scores the entire ensemble first, next the percussion choir, and finally the winds alone. Within the ensemble scorings, winds and percussion are treated as composite timbres with the percussion doubling ensemble lines. This creates an integrated disposition of instruments relying on combinations of colors. Used less is winds and percussion scored as separate timbres, where choirs are not mixed but presented in dialogue with one another. Winds accompanied by independent percussion ostinatos are scored occasionally, treated as separate timbres with KPI or batterie accompaniment.

When percussion is scored as a separate choir, the most common occurrence is batterie or combined KPI/batterie soli. KPI soli is very limited in Spears' wind ensembles. When scored as percussion soli, instruments are in dialogue rather than doubling or providing accompaniment. Introductions to movements are quite unusual, utilizing percussion choir soli as in Fallen, movement I (Example 1) and movement II (Example 19). Much of Neologue, movement II features percussion choir in a more rhythmically active role than winds. Solo percussion is used sparingly, but when scored, timpani is the most common instrument, with toms and temple blocks scored for solo lines. These solos involve dialogue within the ensemble and are relatively short in length, as illustrated in Example 20. Spears' last preference is scoring winds without percussion. Limited use of this scoring reflects the integral nature of percussion in Spears' wind ensembles.

Percussion Ensembles

When scoring instrumental choirs in the percussion ensemble, Spears scores the entire ensemble first, next the batterie choir, and least often for the KPI choir. When scored as an ensemble, KPI always provide melody accompanied by KPI/batterie ostinatos and a few batterie-only ostinatos. These scorings delineate Spears' division of choirs, with KPI and batterie treated as separate timbres. Of particular interest is Spears' pairing of wood in opposition to metal KPI. Frequently bells, chimes, and vibes provide dialogue with xylophone and marimba, creating contrasting timbre groups within the KPI, as in Example 21. The KPI and batterie as integrated timbres are used occasionally but batterie instruments accompanied by KPI are never used.

When scoring batterie alone, Spears prefers dialogue to ostinato accompaniment. Batterie soli is more common than solo, but when scored, timpani and tom-toms participate in dialogue with the rest of the ensemble (shown in Example 22). KPI soli is limited in Spears' percussion ensembles, and KPI without batterie always consists of soli rather than solo. These sections involve melodic lines with reinforcement, rather than dialogue or ostinato accompaniment. Figures 9 and 10 outline the separate choir scorings and their hierarchy of usage in Spears' wind and percussion ensembles.

Figure 9. Spears' wind ensemble separate choir scoring types

1. Ensemble scorings:
    a. integrated, equal, composite timbres with doublings
    b. separate, equal timbres in dialogue
    c. separate, unequal timbres, melodic lines with percussion ostinato accompaniment
        1. KPI ostinatos
        2. batterie ostinatos
        3. KPI / batterie ostinatos
2. Percussion separate choir scorings:
    a. soli
        1. batterie soli
        2. KPI / batterie soli
        3. KPI soli (limited use)
    b. solo
        1. batterie
            a. timpani
            b. tom-toms
            c. temple blocks
        2. KPI (limited use)
3. Winds alone

Figure 10. Spears' percussion ensemble separate choir scoring types

1. Ensemble scorings:
    a. separate, unequal timbres, KPI melody with ostinato accompaniment
        1. KPI / batterie ostinatos
        2. batterie only ostinatos
    b. integrated, equal, composite timbres with doublings
    c. separate, equal timbres in dialogue
2. Batterie separate choir scorings:
    a. soli
        1. in dialogue
        2. with ostinato accompaniment
    b. solo
        1. timpani
        2. tom-toms
3. KPI separate choir scorings, soli only:
    a. with reinforcement
    b. in dialogue
    c. with ostinato accompaniment

Rhythm and Density

Motivic development is fundamental to Spears' style, contributing greatly to the compositional makeup of his works. Motives are syncopated, and begin and end on weak beats. They are introduced in isolation at the beginning of movements and are passed to other instruments for development throughout movements. For example, the main motive in Fallen is presented by vibes and tom-toms in the opening slow movement (Example 1). It is then passed to the winds and, through diminution and fragmentation, becomes an ostinato in the bass drum and timpani (shown in Example 23). Movement II begins with fragments of this motive, utilizing percussion choir dialogue (Example 19). An elaboration of the original motive in the xylophone (Example 3) becomes the basis for dialogue and ostinato in the remainder of the movement (Example 4). The piece ends with the final statement of the motive and its elaborations in bells, chimes, and batterie (Example 24). A similar employment of motivic material occurs in Chronolog with a simple presentation of the motive fragment by the field drum (Example 15) that is elaborated by the snare drum, becoming the primary motive for the entire second movement (illustrated in Example 9).

In the percussion ensemble, motives are introduced by the batterie in opening movements, mostly by timpani, tom-toms, and temple blocks. Example 8 shows this technique with a statement of the two primary motives in Windstone, movement I. These short motives are passed to KPI for development, creating melodic lines for the remainder of the work (shown in Example 10). In addition, they recur throughout in transitional sections and solo lines (as in Examples 12 and 22). Clintonian and Caprice are also based

on two motives, introduced in the opening sections, that appear in some form in every section and movement. In all the percussion ensembles, motives are rhythmically shifted and used for ostinato and dialogue by both KPI and batterie, as demonstrated in Windstone, movement IV (Example 7). Consequently, introductory motives and their transformations provide unity and contrast throughout entire pieces.

Juxtaposed rhythms and mixed meters also add rhythmic complexity to the percussion ensembles. Spears scores quarter note triplets in melodic lines superimposed over eighth or sixteenth note ostinatos in accompanying lines (as in Example 6). These contrasting rhythms, as well as hemiola, add rhythmic tension between instrument groups. Mixed meters add to the rhythmic vitality of the percussion ensembles, marked by increased batterie involvement and producing an "additive" effect which masks the regular pulse of surrounding sections.

Rhythmic and timbral density complement the momentum of phrases and sections. In the wind ensemble, batterie instruments propel phrases by building tension from one section to the next. As the phrase progresses, activity increases with the compression of rhythms from disjunct, through integration, to alignment. Example 25 demonstrates building rhythmic density throughout a section of Neologue using snare drum and tom-toms. This section begins with disjunct rhythms in m. 52, leads to integration of rhythms in m. 57, and ends with the alignment of rhythms in m. 60.

In the percussion ensemble, all instruments are involved in rhythmic and timbral activity to create momentum by means of rhythmic compression and timbral increases.

Example 26 shows the entire ensemble presenting ostinato patterns, beginning with snare drum, toms, and chimes in m. 7 of Windstone, movement I. As the phrase continues, instruments are layered on top of the established ostinatos. This timbre stacking involves vibes, marimba, xylophone, and finally bells. In addition, timpani and toms begin their entrances in long note values and gradually progress through half, quarter, and eighth note values until m. 11, where all instruments play sixteenth notes in alignment. In many sections of Spears' ensembles, rhythmic events begin separated, lead to overlap, and climax in alignment, with timbres added until the maximum number is scored at phrase endings.

Another density orchestration contributes an element of "surprise" through abrupt rhythmic and timbral fluctuations at the end of fast movements. In the wind ensemble, a gradual increase of density in the batterie is interrupted by a sudden reduction in tempo, with the batterie dropping out. The winds continue with longer, sustained notes accompanied by a brief chime solo in shorter note values. The section climaxes with a rapid intensification in the batterie, ending with a tutti, fortissimo figure. This climax ending is demonstrated at the end of Fallen, Fallen is Babylon (Example 24). In the percussion ensemble, "surprise" endings begin with density increases in the entire ensemble, followed by sustained notes in KPI as the batterie drops out. The batterie then returns in shorter note values, climaxing with a tutti, fortissimo figure based on the primary rhythmic motives (illustrated in Example 27). This process of density increase, sudden decrease, and rapid climax is a trademark of Spears' wind and percussion

ensembles. The composer admits that he does like to include the element of surprise at the end of compositions, commenting that "once you find something that works, you never want to quit using it".[13]

Comparisons

One of the defining qualities of any composer's music is the way he or she utilizes the various instruments, and Spears clearly displays scoring preferences in his wind and percussion ensemble compositions. While both genres share common traits, the application and extent to which they are used contribute largely to the overall style of each genre.

Eight is the most common number of percussionists scored in both genres, although the number of players can be reduced to five in the wind ensembles by eliminating certain keyboard-percussion instruments. Spears treats vibraphone as the most frequent instrument to either be omitted in the wind ensembles or substituted with piano in the percussion ensembles. However, while the wind ensembles can be performed with fewer players, each percussion ensemble part is an integral component that is never optional. The "implied melodic" treatment of tom-toms and temple blocks is found in all of Spears' music, but is fully exploited in the percussion ensembles where the instruments are more independent and scored in dialogue with each other or with KPI. In addition, the percussion ensembles include a wider variety of playing techniques and special effects,

[13] Ibid.

including varying the manner of sound production on batterie instruments, three-mallet playing on vibes and marimba, and occasional extended techniques such as vocalizations.

The instrumental parts in both genres show an organization into three main categories: timpani, KPI, and batterie. Wind ensembles contain three KPI and four batterie parts while percussion ensembles contain five KPI and two batterie parts. This increased number of KPI players in the percussion ensembles is a result of the more important function of these instruments and explains the addition of a marimba. In both genres, none of the parts utilizes playing on multiple-percussion setups. Being a percussionist, Spears is always thinking of the logistical and technical demands placed on the players, tailoring his writing to accommodate young performers.

Scoring Categories

A comparison of Spears' wind and percussion ensemble writing with respect to the six scoring categories reveals that, in many instances, instruments are employed in similar manners. Although Spears relies more heavily on certain scoring categories within each genre, instrument functions are frequently expanded in the percussion ensembles. As a result, his percussion ensemble writing may be viewed as an elaboration of his wind ensemble writing. An overview of the scoring categories and their hierarchy of usage in Spears' wind and percussion ensemble compositions is outlined in Figure 11. Again, note that the order of the second through fifth categories is different from both specific listings.

Figure 11. Spears' overall use of the scoring categories

1. Melody and Reinforcement:

   Melodic lines and doublings are most prevalent in KPI, but these instruments assume a more prominent and independent function in presenting melodic material in percussion ensemble. Batterie instruments are also used for reinforcement but are scored as more integral components of principal lines in percussion ensemble, either in conjunction with KPI or separately.

2. Imitation:

   Imitation in both genres involves dialogue of related motives, but wind ensembles contain batterie interplay underneath wind lines while percussion ensembles contain more dialogue between batterie and KPI. Dialogue within the KPI demonstrates the expanded function of these instruments in percussion ensemble.

3. Demarcation:

   In both wind and percussion ensembles, batterie rolls and individual notes in metal instruments articulate section divisions. However, layering of membrane timbres into short dynamic increases is much more common in percussion ensemble.

4. Ostinato:

   Ostinatos used as accompaniment (non-transitions) occur after introductions to movements and are derived from motives and their elaborations, contributing to dense rhythmic textures characteristic of Spears' music. While batterie ostinatos are common in wind ensemble, all instruments provide ostinato in percussion ensemble where two or more simultaneous patterns are frequently scored.

5. Enhancement:

   Spears scores batterie membranes and metals as isolated colors or short punctuations in slow movements while metal KPI are scored for coloristic effects in fast movements. Of particular interest are the metallic glissandi and resonant effects underneath melodic lines in both genres.

6. Transition:

   Percussion used for transition occurs between sections of music in percussion ensemble but also occurs between movements in wind ensemble. Percussion ensemble batterie and wind ensemble KPI are active in this capacity, frequently setting up patterns for new sections.

Clearly, many similarities exist between genres but the functions of instruments are expanded in Spears' percussion ensembles, demonstrating that his percussion ensemble writing is an elaboration of his wind ensemble writing.

Separate Choir Scorings

Scorings of instrumental choirs in Spears' wind and percussion ensembles show parallels as well as differences. Ensemble scorings are most prevalent, followed by percussion choir (wind ensemble) and batterie choir (percussion ensemble), with the fewest wind choir (wind ensemble) and KPI choir (percussion ensemble) scorings. Within ensemble scorings, instruments are treated as composite timbres in wind ensemble while they are scored as separate timbres in percussion ensemble. Reinforcement of wind lines creates an equal relationship among choirs, while percussion ensembles contain KPI melody with ostinato accompaniment. Separations of wood vs. metal KPI and the elevated importance of KPI in percussion ensemble is balanced by the increased importance of batterie choir.

Batterie soli is more prevalent in percussion ensemble where instruments in dialogue comprise entire sections of music, similar to percussion choir soli in wind ensemble. Timpani is clearly Spears' solo instrument of choice, often functioning with pitched instruments in both genres. KPI separate choir scorings are limited in percussion ensemble, comparable to the infrequent scoring of winds alone in wind ensemble. Although these two scorings are employed the least in his music, they serve to further emphasize the division of choirs in both genres.

By examining these separate choir scorings, clearly percussion ensemble KPI assume more prominent scorings, analogous to the function of winds in the wind ensembles. In addition, the percussion ensemble batterie assumes much of the same function to which the wind ensemble percussion section is delegated. This type of transferring of roles from wind to percussion ensemble further strengthens the assertion that Spears' percussion ensemble writing is an extension of his wind ensemble writing.

Rhythm and Density

Motivic development is prevalent in both genres and Spears relies heavily on manipulation of motives (their fragments and elaborations) to bind movements and entire works. Motives are introduced in isolation in opening movements, either by percussion choir (wind ensembles) or batterie choir (percussion ensembles). The wind ensembles use a single motive which becomes the building block for much of the dialogue, ostinato, and rhythmic momentum found throughout movements. The percussion ensembles, however, utilize two or three motives. These motives and their derivatives are present in every section throughout pieces as integral components of melodic lines, solos, transitions, dialogues, and ostinatos. Rhythmic vitality in the percussion ensembles is further enhanced by juxtaposed rhythms and entire sections of mixed meters that create an "additive", beat-masking effect not found in the wind ensembles.

Spears uses rhythmic and timbral density structurally, constructing phrases and sections so that tension increases propel the music forward. In the wind ensemble, this involves the batterie compressing rhythms from disjunct motion, through integration of

events, ending with alignment of patterns at phrase endings. However, rhythmic compression in the percussion ensemble involves all the instruments, and timbre stacking is used prominently to add momentum.

Unusual density fluctuations at the end of compositions represent a trademark of Spears' music. Density increases are followed by sudden reductions with the batterie dropping out. This abrupt decrease is emphasized by sustained notes in the winds or KPI. The batterie then returns with rapid rhythmic compression, accompanied by timbre stacking, until the final statement of a tutti, fortissimo figure. This "surprise" ending is one which Spears is particularly fond of and, while not previously viewing it in this manner, believes that he does have a characteristic "signature" ending in many of his works.[14]

[14] Ibid.

CHAPTER 3

THE MUSIC OF DAVID GILLINGHAM

General Characteristics

Extensive use of percussion in David Gillingham's music reflects a belief that the percussion instruments constitute an integral component in his music. Without these instruments, he contends, his pieces could not stand on their own as artistic creations.[15] By performing intricate and complex percussion parts, Gillingham believes that percussionists can be brought up to the musical level of wind players, perhaps becoming better musicians as a result of the more challenging music. Although many of his most rewarding experiences have come from composing for junior and senior high school ensembles, most of Gillingham's wind and percussion ensemble literature is written specifically for university-level groups. This is due in part to his commissions, which have come from these types of ensembles. However, Gillingham admits that he prefers composing for more advanced players since it does not limit him as much as writing for younger performers.[16] Consequently, many of the compositional aspects and technical challenges in Gillingham's percussion music are designed with experienced players in mind.

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[15] David Gillingham. Interview by author, January 2001.
[16] Ibid.

Gillingham's music is programmatic in nature, and his titles allude to extramusical ideas that are reflected in the music. Visual-musical imagery is an important component in Galactic Empires and Stained Glass, and both pieces depict changing imaginary landscapes. Galactic depicts three contrasting galaxies while Stained alludes to three distinct settings created by light reflecting off colored glass. Musical imagery in Waking Angels depicts emotions and pain associated with the AIDS disease while Paschal Dances makes reference to the famous Gregorian Easter sequence, "Victimae Pascali Laudes". This piece comprises an invocation, four dances, two interludes, and a benediction, each reflecting a character based on the chant theme. Consequently, all the pieces in this study, except Concertino, have referential titles. Extramusical allusion is clearly a compositional aspect that Gillingham utilizes in his writing, frequently including introductory notes describing the musical imagery.

Gillingham's compositions are constructed as one continuous cycle with contrasting movements. The movements are based on unifying themes that recur throughout each movement, providing continuity for entire works. Slow movements are primarily non-rhythmic in nature and have a mysterious, tranquil character. They consist of contrasting subsections based on either textural ostinatos (creating a ethereal effect), short rhythmic trading between instruments (resulting in composite lines), or chorale sections. In these slow movements, metal KPI create contrast while batterie instruments provide occasional punctuation or demarcation. Fast movements are much more rhythmic and percussive with more numerous contrasting subsections. Metric/rhythmic

fluctuations, ostinatos and driving motor rhythms, and scorings of instruments and choirs contribute to abrupt and frequent shifts of character. In these spirited movements, batterie instruments are much more active while KPI assume a more rhythmic function than in the ethereal slow movements.

Gillingham views percussion as having an unlimited array of colors and timbres, capable of an unlimited range of emotional impact.[17] Consequently, he believes that the percussion instruments are entirely equal to the wind instruments in his wind ensemble writing. He also views the medium of percussion ensemble as equal in potential to an orchestra or wind ensemble, citing Stained Glass as an example.[18] The large number of percussion instruments provides an extensive palette of colors and timbral effects. This includes piano and harp, typically melodic instruments, which are employed for rhythmic treatments more characteristic of traditional percussion instruments. Gillingham admits that he views these instruments as part of the percussion choir, scoring them for melody as well as ostinato and color effects.[19]

Gillingham's writing displays a separation of forces with respect to the ensemble choirs, treating the choirs as both independent and integrated forces. The segregation of winds vs. percussion in wind ensemble, and KPI vs. batterie in percussion ensemble, is apparent in the functions of instruments and instrumental choirs. KPI and batterie show further independence in percussion ensemble, creating contrasting timbre subgroups on

[17] Ibid.
[18] Ibid.
[19] Ibid.

multiple levels. Example 28 shows KPI choir stating a primary theme in the opening of Stained Glass, movement II, where woods and metals are presented as separate timbres in dialogue, accompanied by the resonant effect of tuned crystal glasses. Introductory KPI sections common in both wind and percussion ensembles demonstrate Gillingham's affinity for treating choirs independently. Figure 12 outlines this division of separate choirs in Gillingham's music.

Figure 12. Gillingham's separate choir approach

Wind Ensemble Choirs	Percussion Ensemble Choirs
group tutti	group tutti
woodwinds	keyboard percussion:
	metals vs. woods
brass	batterie:
	metals vs. woods vs. membranes
percussion:	implied melodic vs. non-melodic
KPI vs. batterie	Latin instruments vs. traditional

In all of Gillingham's music, contrast of character is largely a result of percussion scoring and orchestration. The function of instruments, the scoring of choirs, and rhythmic and density orchestrations delineate these contrasts. As a result, Gillingham's extensive use of percussion as integral components provides musical direction that defines his overall compositional style.

Instrumentation

The wind ensembles examined for this study involve four or six percussionists with piano and/or harp. None of the instruments are ever optional, and a particularly

interesting scoring is the multiple bass drums. Gillingham is rather fond of the dramatic effect that these instruments produce, describing it as "downright raucous".[20] The mechanical sound of the brake drum is another color that Gillingham uses for a strident, angry effect. Figure 13 outlines the percussion instruments in Gillingham's wind ensemble compositions.

Figure 13. Gillingham's wind ensemble percussion instrumentation

Pitched Percussion	Membranes	Metals	Woods
piano/harp	snare drum	suspended cymbal	slapstick
bells	bass drums (2 or 4)	crash cymbals	
crotales		tam-tam	
xylophone		triangle	
vibes		brake drum(s)	
chimes		metal plates (5)	
marimba 1		high-hat	
marimba 2		police whistle	
timpani			

The percussion ensembles selected for this study are scored for eleven or twelve percussionists with piano. While Gillingham writes for standard percussion instruments, the KPI and batterie sections are quite large in his ensembles. Two or three KPI of the same classification are common, and unusual additions such as Latin percussion, special effects, and vocalizations contribute to an expansive array of pitched and unpitched timbres. Similar to Spears, Gillingham treats the tom-toms, temple blocks, and roto-toms in an implied melodic manner, often in dialogue and imitating KPI motives. He believes that these traditional rhythmic instruments should be used to outline melodic structures

[20] Ibid.

as well.[21] Figure 14 outlines the instruments in Gillingham's percussion ensemble compositions.

Figure 14. Gillingham's percussion ensemble instrumentation

Pitched Percussion	Membranes	Metals	Woods
piano	snare drum	suspended cymbal	temple blocks
2 bells	bass drum	crash cymbals	
crotales	4 large toms	tam-tam	
xylophone	4 small toms	anvil	
2 vibes	5 roto-toms	water gong	
chimes	4 bongos	wind chimes	
marimba 1	4 congas	piano brace (inside)	
marimba 2	4 timbales		
marimba 3	tambourine		
4 crystal glasses			
voices			
timpani			

Part Layout

The parts in Gillingham's music are organized into four categories: timpani, pitched percussion, unpitched percussion, and combinations of both pitched and unpitched percussion. All parts, except timpani and percussion ensemble marimba parts, contain multiple-percussion setups requiring players to perform on more than one instrument. The inherent technical demands placed on players are partially a consequence of the large number of instruments scored. While Gillingham believes that such multiple-instrument arrangements are a result of his wish to include all the desired timbres, he admits that his writing is aimed toward university-level percussionists.[22]

[21] Ibid.
[22] Ibid.

Gillingham's music includes a percussion legend showing the instruments for each part and their placement on the staff. Since each player performs on many instruments, this diagram is particularly useful to both performer and conductor. Specific instructions clarify the execution of special effects or techniques. One unusual effect clearly described in the wind ensembles is the vibe "swish", where the performer is instructed to rest the mallets lightly on the bars and "swish" them back and forth between the indicated notes. In the percussion ensemble, crotales and gong submerged in water, vibes and crotales played with a bow, extended piano techniques, vocalizations, and unusual implement suggestions are clearly explained, showing Gillingham's detail for producing a specific sound. In all of Gillingham's music, three and four mallet playing is required on vibes and marimbas, and frequent timpani tuning changes are always indicated. Considerations such as implement selection, instrument setup, and duration are left to the discretion of the performer. These advanced and sometimes intricate performance issues require greater musical ability and maturity.

Scoring Categories

Melody and Reinforcement

In both wind and percussion ensembles, Gillingham employs percussion most frequently for melody and reinforcement, with KPI presenting or doubling melodic lines. In Example 29, xylophone and bells double high woodwinds in the first movement of Galactic Empires. Doublings also occur in KPI soli sections, as shown in Example 30, where harp, bells, and two marimbas present a fragment of the second theme in

Concertino, movement II. Batterie instruments reinforce the rhythmic structure of winds in Example 31, where bass drums and brake drum double the low wind instruments in the opening of Galactic Empires.

In the percussion ensemble, KPI assume a melodic function with accompaniment provided by other KPI. Example 32 shows melody in the chimes, vibes, and piano, with two marimbas and xylophone providing ostinato accompaniment in Dance IV of Paschal Dances. KPI melodic lines accompanied by batterie occur less often (as shown in Example 33). Example 34 illustrates a melodic scoring integrating the entire ensemble, consisting of dialogue between instruments. Principal lines in the batterie alone are infrequent but also involve trading between instruments (Example 35).

Ostinato

Gillingham believes that ostinatos can be used for conveying a mood or creating rhythmic movement.[23] Both are frequently displayed in his music. KPI, piano, and harp (wind ensemble only) are used in slow movements to create what Gillingham refers to as a "dreamy" effect. This involves arpeggiated ostinatos in polyrhythmic or juxtaposed patterns, creating an ethereal texture. By varying the instrumentation, rhythm, and contour, Gillingham achieves a sense of diversity and direction while also providing continuity. This scoring is found in all of Gillingham's music and contributes to the mysterious character of slow movements. Example 36 demonstrates this technique, utilizing piano, harp, and vibes in the opening of Waking Angels.

[23]Ibid.

A more traditional use of ostinato creates motion and rhythmic drive in fast movements. Wind ensemble batterie instruments are assigned this function by doubling ostinatos in the winds (Example 31). Independent batterie ostinatos frequently involve more than one simultaneous pattern, as shown in Example 37. Rhythmic ostinatos in KPI (Example 29) and ensemble ostinatos involving KPI and batterie are employed less. Example 38 illustrates the percussion section creating rhythmic motion in conjunction with wind ostinatos.

In the percussion ensemble, rhythmic ostinatos are more prevalent than textural ostinatos. KPI are commonly assigned this function, particularly in Stained Glass, movements I and III, where similar timbres are scored with ostinatos. Example 39 shows ostinatos in two marimbas involving the characteristic contrary motion patterns found throughout the work. Example 32 illustrates another ostinato scoring using wood KPI in Paschal Dances. While used less, Gillingham also scores ostinatos in the batterie alone (Example 33) and ostinatos involving KPI and batterie (Example 40). "Dreamy" ostinatos, scored prominently in wind ensemble, are used occasionally in percussion ensemble slow movements. Example 41 shows the final movement of Paschal Dances, where KPI are scored in contrary motion with juxtaposed rhythms.

Imitation

Gillingham's music displays extensive use of imitation by the percussion. Wind ensemble fast movements involve rhythmic interplay in the batterie, occurring both with the winds and within the percussion. This rhythmic dialogue contributes to much of the

vitality and drive in Gillingham's wind ensembles. Timpani and bass drums are active in this capacity during solo sections where rhythmic motives are imitated between instruments. Example 42 shows timpani in dialogue with the brass in Galactic, movement I, while Example 43 demonstrates imitation between two bass drummers in the coda of Concertino.

In the percussion ensemble, KPI are involved in dialogue that creates composite lines, as in Examples 28 and 44. In addition, Stained Glass, movement III contains an entire section of fugal imitation between xylophone, marimba, and vibes. This scoring is shown in Example 45, and a similar section involving batterie instruments also occurs in this movement. Scored less is contrapuntal dialogue within the batterie (Examples 33 and 35) and ensemble dialogue (Example 34).

Enhancement

Percussion used as enhancement occurs in slow movements and involves KPI in creating ethereal, impressionistic textures or timbral trading. The simultaneous layering of static patterns in the KPI creates the "dreamy" effect illustrated in Examples 36 and 41. Composite trading of timbres resembles Klangfarbenmelodie and frequently involves metal KPI, piano, and/or harp. Example 46 shows contrasting colors in the final movement of Waking Angels, where harp, piano, bells, vibes, and crotales combine to form a tone color "melody" accompanied by marimba rolls and vocalizations in the winds.

In the percussion ensemble, enhancement occurs in slow movements with KPI and metal batterie creating special effects, timbral trading, and ethereal textures. Gillingham

has an affinity for exploiting the resonant instruments, often scoring them for their sustaining qualities. For instance, Example 28 shows crystal glasses accompanying marimbas in Stained Glass, and Example 47 demonstrates bowed metal KPI and piano effects in Paschal Dances.

Demarcation

Demarcation is a function delegated to the batterie in Gillingham's wind ensembles. This includes crescendo rolls that segue into new sections, or individual notes in the metal instruments that articulate section points. Both scorings are demonstrated in Example 48 where timpani and bass drum rolls lead to the unusual sound of police whistle at the beginning of a new section.

In the percussion ensemble, demarcation consists of individual batterie notes during KPI melody sections, often in the toms, bass drum, and tam-tam. Example 41 shows tam-tam articulating the beginning of the Benediction in Paschal Dances. Rolls in the batterie, particularly the metals, add intensity to short dynamic increases. Example 49 demonstrates this technique in Paschal Dances, Dance II, where the gong roll leads to the sound of wind chimes and piano strings.

Transition

Gillingham employs percussion prominently to link movements or sections of music. In the wind ensemble, timpani and bass drums link slow movements to fast movements, and KPI set the character for slow movements. In addition, rhythmic

patterns in the batterie establish momentum between sections in all the pieces, as shown in Examples 37 and 50. In both examples, batterie is scored as soli without the winds.

In the percussion ensemble, soli KPI establish patterns for subsequent sections. This occurs in slow movements with ethereal textures preceding melodic lines, and in fast movements with rhythmic patterns. Example 51 shows bells beginning a pattern before the entrance of chimes, bass marimba, and piano. Timpani is active in linking movements (shown in Example 52), and occasionally KPI and batterie link sections by introducing new patterns (illustrated in Example 40).

Figures 15 and 16 outline the scoring categories and their hierarchy of usage in Gillingham's wind and percussion ensemble compositions.

Figure 15. Gillingham's wind ensemble scoring categories

1. Melody and Reinforcement: principal lines or doubling of a principal line
2. Ostinato: repeated rhythms and patterns
3. Enhancement: rhythmic or timbral gestures, colors, effects
4. Imitation: dialogue between instruments in either principal lines or accompaniment
5. Demarcation: articulating or adding to dynamic and tension increases
6. Transition: joining or linking movements or sections

Figure 16. Gillingham's percussion ensemble scoring categories

1. Melody and Reinforcement: principal lines or doubling of a principal line
2. Imitation: dialogue between instruments in either principal lines or accompaniment
3. Ostinato: repeated rhythms and patterns
4. Demarcation: articulating or adding to dynamic and tension increases
5. Enhancement: rhythmic or timbral gestures, colors, effects
6. Transition: joining or linking movements or sections

Note that the order of the second through fifth categories is different in each genre. However, the order of percussion ensemble categories is the same as Spears'.

Separate Choir Scorings

Wind Ensembles

When scoring sections of music for wind ensemble, Gillingham scores the entire ensemble first, next the percussion choir, and finally the winds alone, as does Spears. Within the ensemble scorings, winds and percussion are treated as separate timbres, with independent ostinatos or accompaniment provided by either KPI or batterie. This division is further delineated by a more prominent use of KPI in ensemble scorings, creating additional contrast of timbre within the percussion. Integrated wind and percussion choirs and ensemble dialogue are used occasionally.

When scored as percussion choir, the most common occurrences are KPI soli or batterie solo. KPI are frequently in dialogue in soli sections, creating melodic lines, ethereal textures, or timbral trading using groupings of woods or metals. Example 53 shows two soli marimbas stating the opening theme in the first movement of Concertino. KPI soli also occurs in the slow movement introductions of Waking Angels (Example 54) and Galactic Empires. Timpani is scored more independently and used for solos more than any other percussion instrument, but snare drum, bass drums, and high-hat also have solo lines. KPI are never utilized for solo, and batterie are rarely scored as soli. Gillingham's last preference is scoring winds without percussion. The limited use of this scoring and the clear treatment of choirs in combined and separate roles demonstrates the

autonomy of instrumental groups and integral nature of percussion in Gillingham's wind ensembles.

Percussion Ensembles

When scoring instrumental choirs in the percussion ensemble, Gillingham scores the entire ensemble and KPI choir almost equally, but less for batterie choir alone. Paschal Dances contains a larger number of ensemble scorings while Stained Glass has more KPI separate choir scorings. When scored as an ensemble, KPI always assume melodic lines accompanied by ostinatos or joined by batterie in dialogue, rather than integrated timbres. In ensemble scorings, choirs are treated separately, showing Gillingham's preference for a division of forces even within his tutti scorings. Batterie as well as KPI and batterie accompaniment are common. Batterie choirs are never scored in a principal function accompanied by KPI.

When scoring KPI alone, Gillingham prefers melodic lines accompanied by ostinatos rather than dialogue or reinforcement. The grouping of wood versus metal timbres is common, particularly at the beginning of movements where KPI introduce motivic and thematic materials for the movements (shown in Example 28). KPI solo is found only in Stained Glass, movement II, where chimes are scored alone to depict the sound of church bells. Gillingham also prefers soli to solo in batterie choir sections where instruments are in imitation rather than providing ostinato accompaniment (illustrated in Example 52). These batterie-only scorings demonstrate an independent approach that accounts for much of the dialogue and contrapuntal textures in these sections. Figure 17

and 18 outline the separate choir scorings and their hierarchy of usage in Gillingham's wind and percussion ensembles.

Figure 17. Gillingham's wind ensemble separate choir scoring types[24]

1. Ensemble scorings:
    a. separate, unequal timbres, melodic lines with percussion ostinato accompaniment
        1. KPI ostinatos
        2. batterie ostinatos
        3. KPI / batterie ostinatos
    b. integrated, equal, composite timbres with doublings
    c. separate, equal timbres in dialogue
2. Percussion separate choir scorings:
    a. soli
        1. KPI soli
        2. KPI / batterie soli
        3. batterie soli (limited)
    b. solo (batterie used only)
        1. timpani
        2. snare drum
        3. bass drums
        4. hi hat
3. Winds alone

[24] Note that, while the three main scoring types are in the same order as Spears, the internal hierarchy is different.

Figure 18. Gillingham's percussion ensemble separate choir scoring types[25]

1. Ensemble scorings:
    a. separate, unequal timbres, KPI melody with ostinato accompaniment
        1. batterie only ostinatos
        2. KPI / batterie ostinatos
    b. separate, equal timbres in dialogue
    c. integrated, equal, composite timbres with doublings
2. KPI separate choir scorings:
    a. soli
        1. with ostinato accompaniment
        2. in dialogue
        3. with reinforcement
    b. solo (chimes only)
3. Batterie separate choir scorings:
    a. soli
        1. in dialogue
        2. with ostinato accompaniment
    b. solo
        1. timpani
        2. tom-toms

Rhythm and Density

Motives, rhythmic underpinnings, and metric structures are fundamental to the compositional makeup of Gillingham's music, providing unity and contrast throughout movements and entire pieces. While traditional motivic development (with respect to percussion) is limited in the wind ensembles, specific rhythmic underpinnings contribute to their overall style. Sections and movements are defined more by rhythmic patterns than the scoring of motives. For example, Galactic, movement I, begins with triplet-based patterns in the bass drums (Example 31), leads to sixteenth note patterns in the KPI, and

[25] Note that the general and specific listings have a different order than those in Spears' percussion ensembles.

returns to triplet-based rhythms in the timpani (Example 42). Movement II ends with a contrasting section in triplets where timpani and snare drum make the transition to the final movement (Example 55). The opening triplet pattern returns in the bass drums at the end of movement III, resulting in a large "arch" form for the entire piece. Similar contrasting rhythms in the batterie occur in both Waking Angels and Concertino.

In the percussion ensemble, contrasting rhythmic underpinnings and motivic employment provide material for dialogue and ostinato characteristic of these works. For example, primary motivic material stated by KPI in the opening movement of Paschal Dances is eventually scored in the entire ensemble. Example 56 shows a motive based on the main theme, initially stated by the bells. This motive is passed to the batterie for dialogue treatment (Example 35) and provides the foundation for subsequent rhythmic ostinatos (Example 40) and textural ostinatos (Example 41). In addition, the opening sixteenth note motive is transformed into a triplet pattern that is used by the entire ensemble for dialogue and ostinato. Similar rhythmic underpinnings provide variety and continuity in Stained Glass. Consequently, sections and movements in Gillingham's music are characterized by rhythmic underpinnings or motives and their transformations. Variety, as well as unity, are the result of rhythmic orchestrations in the percussion, constituting a fundamental stylistic element in Gillingham's music.

Mixed meters also add rhythmic complexity to Gillingham's compositions, and the masking of a regular pulse is often delineated by the batterie. The "additive" effect of metric fluctuations creates contrast from surrounding fixed meter sections. For example,

the middle section of Concertino, movement II is marked by a timpani solo in dialogue with the winds, and the metric changes at the beginning of Waking, movement II are also reinforced by batterie in dialogue with pitched instruments (Example 57). In Paschal Dances, Dance II, the Latin instruments are scored prominently, and in Dance IV the toms and crash cymbals help punctuate irregular meters (shown in Example 58). Juxtaposed rhythms also contribute to the vitality of percussion ensemble fast movements where Gillingham scores simple and compound rhythmic divisions simultaneously, either within individual instrument choirs (as in Example 33), or in the entire ensemble (as in Examples 40 and 59). Contrasting rhythms, as well as hemiola, result in increased rhythmic tension within constant meter sections.

In addition to percussion defining rhythmic and metric structures, Gillingham uses density to complement the momentum of phrases and sections. As the composer states, rhythm and timbre are often definitive factors in his music, contributing to the structure and overall form of sections.[26] Phrases are constructed so that rhythmic density drives sections forward, often with the batterie involved in a process of compression. Example 60 demonstrates this technique at the end of Waking Angels, movement II. The gradual diminution of rhythms, beginning with quarter notes and ending with sixteenth notes, is superimposed over constant quarter note triplets in the piano and metal plates, creating increased tension throughout the phrase. Example 61 shows timpani and roto-toms

[26] Ibid.

dialogue in Paschal Dances, beginning at five-beat intervals, leading to two-beat and one-beat intervals, climaxing with alignment of triplet rhythms at the end of the phrase.

KPI are also active in creating density, primarily through timbre stacking (layering of instruments into a previously established rhythmic texture). Example 62 shows the sequential addition of instruments as a phrase progresses, resulting in a gradual increase of timbral density in Concertino. Example 63 demonstrates a similar layering of KPI into an ostinato in Stained Glass. These orchestrations, involving a compression of rhythmic events and an increase of density, add momentum within phrases and between sections.

Another density orchestration provides climax at the end of energetic fast movements. KPI are active in creating fluctuations that present an element of unpredictability and add a sense of finality to the movements. In wind ensemble terminative sections, a gradual rhythmic and timbral intensification is interrupted by a sudden reduction in density. The winds then continue with a sustained fortissimo chord accompanied by a rhythmic bass drum solo or soli. The section climaxes with a short density increase, ending with a fortissimo figure in the entire ensemble. Example 64 illustrates this "surprise" conclusion in Concertino and a similar procedure is found in Galactic Empires. Example 65 shows the end of Stained Glass where a rapid KPI increase leads to a sudden decrease while timpani and bass marimba sustain a single pitch. The section climaxes with a series of gradually compressed glissandi, ending with a tutti, fortissimo punctuation. These fluctuations at the conclusion of fast movements further enhance their vitality and spirited character. As Gillingham states, a composer is always

dealing with predictability in his music.[27] This density manipulation adds an element of unpredictability to his wind and percussion ensemble writing.

Comparisons

Many composers have particular compositional aspects and "signature" traits that characterize their music, and Gillingham clearly displays preferences when scoring percussion in his wind and percussion ensembles. Although similar techniques are utilized in both genres, the manner and extent to which they are employed contribute greatly to the overall character of each genre.

Gillingham writes for an extensive variety of KPI and batterie, and always includes piano and/or harp. While the wind ensembles include notable scorings for multiple bass drums, the percussion ensembles call for more numerous instruments and players. In these pieces, timpani, tom-toms, roto-toms, and temple blocks are frequently scored together and treated in an "implied melodic" manner imitating KPI motives. Unusual timbres and special effects are also more prominent in percussion ensemble. While both genres reflect Gillingham's fondness of color and effect, the percussion ensembles expand the variety and treatment of both pitched and unpitched timbres.

The disposition of instruments and parts in Gillingham's music shows an organization into four distinct categories. Although the number of individual parts in each category is relatively equal in the wind ensembles, percussion ensembles have more KPI parts and fewer batterie/combined parts. This is a result of additional KPI and their

[27] Ibid.

extensive employment in these pieces. Both genres include multiple-percussion setups requiring players to perform on more than one instrument. The logistical demands resulting from multiple-instrument arrangements and unconventional techniques require greater ability, reflecting the fact that Gillingham's writing is geared more toward university percussionists.

Scoring Categories

Gillingham employs the percussion instruments, with respect to the six scoring categories established for this study, in similar manners in his wind and percussion ensembles. While instruments maintain many of the same functions between genres, Gillingham incorporates certain categories more prominently within each genre, and instrumental functions are frequently expanded in the percussion ensembles. Consequently, his percussion ensemble writing reflects an elaboration of his wind ensemble percussion writing. Figure 19 outlines a composite overview of the scoring categories and their hierarchy of usage in Gillingham's wind and percussion ensemble compositions. Note that the order of the second through fifth categories is different from both specific listings, and is also different from Spears' overall use.

Figure 19. Gillingham's overall use of the scoring categories

1. Melody and Reinforcement:

   Melody and reinforcement is most prevalent in the KPI but these instruments assume a more elaborate and independent function in percussion ensemble, often comprising entire sections of music. While batterie reinforcement is common in both genres, these instruments are scored for principal lines more frequently in percussion ensemble with sections of ensemble dialogue, and sections with batterie interplay.

2. Ostinato:

   Gillingham uses ostinatos in two distinct manners in both genres. Textural, "dreamy" ostinatos are employed in slow movements and, while not as prevalent in percussion ensemble, represent one of Gillingham's "signature" traits. Although rhythmic ostinatos occur during introductions to movements in both genres, they are more prominent in percussion ensemble, frequently involving two or more contrasting patterns. Gillingham comments that while he uses rhythm and ostinato to give his music a sense of moving through time, he has made a conscious effort to improve upon these techniques.[28]

3. Imitation:

   Imitation of related material occurs in both genres, but rhythmic dialogue in wind ensemble involves the batterie while KPI are more active in percussion ensemble. Dialogue often results in composite lines, but phrase dialogue and fugal imitation is found only in percussion ensemble.

4. Enhancement:

   Gillingham exploits the resonant metal KPI in slow movement ethereal textures and tone color "melodies". However, more special effects and unusual timbres are employed during percussion ensemble Klangfarbenmelodie sections. These include metal batterie timbres, crystal glasses, vocalizations, and extended piano techniques, all of which contribute to a wider array of colors than in wind ensemble.

[28] Ibid.

5. Demarcation:

In both wind and percussion ensembles, crescendo rolls and individual notes in the batterie articulate section points. However, the entire batterie is more involved in percussion ensemble where special-effect instruments receive prominent scorings.

6. Transition:

Timpani are active in linking movements in both genres, and KPI frequently establish the mood for slow movements. Rhythmic patterns are introduced prior to the entrance of melodic lines in fast movements where wind ensemble batterie and percussion ensemble KPI establish rhythmic drive for subsequent sections.

While certain instrumental functions show similarities between genres, there are clearly many differences. Within several of the scoring categories the functions are expanded, demonstrating that Gillingham's percussion ensemble writing is an elaboration of his wind ensemble percussion writing.

Separate Choir Scorings

Scorings of instrumental choirs also show similarities as well as differences between genres. Ensemble scorings are most prevalent, followed by percussion choir (wind ensemble) and KPI choir (percussion ensemble), with fewest occurrences of wind choir (wind ensemble) and batterie choir (percussion ensemble) scorings. In either ensemble scorings, melody is scored in the winds and/or KPI with KPI or batterie accompaniment. KPI accompaniment is more prominent in wind ensemble versus batterie accompaniment in percussion ensemble. Frequent choir dialogue and the limited use of combined KPI and batterie timbres serve to further emphasize Gillingham's independent treatment of choirs in percussion ensemble.

When choirs are scored separately, KPI soli is much more prevalent than combined percussion choir (wind ensemble) or batterie choir (percussion ensemble) soli. KPI soli involves dialogue or accompaniment to melodic lines, and the grouping of woods or metals is common. Batterie instruments are scored for solos more in wind ensemble but elaborate soli sections involving dialogue and ostinato are more common in percussion ensemble. While used to support pitched instruments in both genres, timpani is more often grouped with the batterie in percussion ensemble. These scorings, along with the less frequent scoring of winds alone in wind ensemble, play an important role in defining the separation of ensemble choirs.

As demonstrated by these separate choir scorings, Gillingham clearly relies heavily on the KPI in both genres. However, while many functions transfer from wind to percussion ensemble, all instruments assume expanded functions and become more active, integral components in percussion ensemble. In addition, independent treatments within KPI and batterie create a clearer division of choirs. As the composer comments, he believes in writing with all instruments being equal, complete autonomy.[29]

Rhythm and Density

Variation and return of rhythmic underpinnings is prevalent in both genres, providing unity and contrast within individual movements and entire compositions. The wind ensemble batterie delineates contrasting triplet-based sections where reuse of similar rhythms and scorings adds a sense of continuity. The percussion ensemble batterie also

[29] Ibid.

establishes rhythmic underpinnings, but Gillingham relies more heavily on KPI and batterie motives for unity and contrast. While variety and return of structural rhythmic material is common in both genres, rhythmic motives play a more integral role in the percussion ensembles. The vitality of Gillingham's music is further enhanced by mixed meters where the "additive" effect is frequently reinforced by batterie instruments. Percussion ensemble fast movements, however, contain more prevalent juxtaposed rhythms and hemiola, contributing an additional component to the rhythmic complexity.

Gillingham believes that rhythm is vital in connecting sections of his music, and rhythmic compression and timbre stacking add momentum within phrases and lead from section to section. Batterie instruments are used for rhythmic compression while KPI are involved in layering of timbres to create increased tension. Gillingham exploits these procedures, relying heavily on density to complement the direction of individual phrases.

Density fluctuations provide climax and unpredictability at the conclusion of Gillingham's fast movements with a density increase in the KPI, followed by an abrupt reduction of rhythms and timbres. This sudden interruption of activity is further punctuated by long, sustained sonorities. An ensuing compression of rhythmic events creates a rapid intensification that climaxes with fortissimo, tutti figures. This unusual density manipulation at the close of energetic fast movements presents an element of "surprise". As Gillingham comments, if a composer's music is predictable, it will not engage the listener nor provoke him to thought.[30]

[30] Ibid.

CHAPTER 4

STYLE COMPARISON AND SUMMARY

Jared Spears and David Gillingham have particular preferences regarding percussion scoring and orchestration that give their music a distinctive character. Although sharing certain procedures, each displays compositional techniques and "signature" traits that make his own writing unique. The application of these aspects and the extent to which they are employed define each composer's overall style.

General Characteristics

Like many composers, Spears and Gillingham write for specific organizations or ensembles, frequently receiving commissions for their compositions. Although both have written for all grade levels, the majority of Spears' works are for junior and senior high school ensembles while Gillingham's music is aimed more toward university ensembles. Consequently, Gillingham's compositional and logistical aspects are designed for experienced performers and Spears' are tailored to accommodate younger performers.

Both composers write programmatic works with titles that reflect the character of the music. Extramusical association is important in Spears' writing, with titles making reference to events and places depicted in the music. Visual-musical imagery is an integral component in Gillingham's compositions, with titles that allude to moods and emotions depicted in the music. Gillingham, however, includes extensive introductory notes explaining the titles while Spears does not provide literal program descriptions.

Spears and Gillingham utilize a connected cycle of contrasting movements. Thematic and motivic material introduced in opening slow movements recurs throughout works, providing a sense of continuity. Slow movements contain contrast based on ostinato patterns or composite dialogue in the percussion. Fast movements consist of contrasting subsections, but Gillingham's writing is characterized by more frequent, abrupt shifts of character.

The division of forces, with respect to ensemble choirs, is apparent in the compositions of both composers. Each views the wind ensemble percussion as a separate choir equal to the brass or woodwind choir. In addition, they extend the separate choir concept in the percussion ensembles with divisions of KPI vs. batterie, metals vs. woods vs. membranes, and implied melodic vs. non-melodic instruments. Independent and integrated scorings create a wide variety of instrumental combinations resulting from contrasting timbral subgroups. One choir (or subgroup) introduces material that is eventually developed by all the choirs. However, Gillingham employs KPI for these introductions while Spears prefers batterie. Figures 4 and 12 outline the division of choirs in Spears' and Gillingham's music.

Separate and combined scorings of ensemble choirs, specific functions of instruments, and rhythm and density orchestrations provide contrast in Spears' and Gillingham's compositions. Consequently, the percussion instruments are fundamental components in creating musical direction that defines each composer's compositional style.

Instrumentation

Spears and Gillingham display different arrangements of instruments in their works. In the wind ensemble, Spears scores for eight percussionists but provides suggestions for optional players and instruments. Gillingham scores for four or six percussionists and always includes piano and/or harp. Gillingham employs a greater number of KPI and metal batterie instruments while Spears utilizes more membranes. Spears' scoring of traditional instruments, and fewer instruments overall, demonstrates his concern for the availability of less common instruments in many high schools. Figures 5 and 13 outline the percussion instrumentation in each composer's wind ensemble compositions.

In the percussion ensemble, Spears scores for eight players and suggests substituting piano if vibes and/or chimes are unavailable. Gillingham scores for eleven or twelve percussionists and always includes piano. While Spears writes vibes and chimes parts so they can be transferred to piano, Gillingham scores piano as a separate entity with essential rhythmic, timbral, and melodic functions. Both composers score conventional percussion instruments, but Gillingham's KPI and batterie sections are considerably larger. He includes two or three KPI or batterie instruments of the same timbre as well as many unusual instruments and effects. As a result, Gillingham's percussion ensembles contain an extensive array of pitched and unpitched timbres. Both composers show an affinity for treating the toms and temple blocks in an implied melodic

manner, but Gillingham reserves this technique primarily for percussion ensemble. Figures 6 and 14 outline the instruments in each composer's percussion ensembles.

Part Layout

Both composers organize the parts in their compositions by separating timpani, pitched percussion, and unpitched percussion. Unlike Spears, Gillingham includes combinations of pitched and unpitched percussion, and his parts require performing on multiple-instrument setups. In the wind ensemble, Gillingham writes separate parts for each player while Spears arranges the parts in a "score form", allowing several players to read from the same music. Gillingham provides detailed and intricate performance notes describing unconventional techniques and special effects while Spears' instructions clarify sound production on standard instruments. However, both composers are quite specific in their part layout and instructions and consider their technical and performance requirements carefully.

Scoring Categories

When scoring percussion in the wind ensemble, Spears and Gillingham show preferences illustrated by the different ordering of scoring categories two through five (outlined in Figures 7 and 15). Although displaying a parallel ordering of all six categories in percussion ensemble (outlined in Figures 8 and 16), each has particular preferences reflected within individual categories of both genres.

Melody and Reinforcement

Both composers employ the instruments most frequently for melody and reinforcement. In the wind ensemble, Spears utilizes KPI and batterie for support of wind lines while Gillingham scores KPI. When doublings occur within percussion, Gillingham again favors KPI while Spears scores batterie doublings. In the percussion ensemble, KPI melody is doubled and/or accompanied by ostinatos. Spears employs KPI and batterie for this support while Gillingham uses KPI only. For both composers, ensemble melodic lines and batterie-only principal lines are less common.

Imitation

Imitation in wind ensemble fast movements involves rhythmic interplay in the batterie. While more frequent in Spears' music, rhythmic dialogue contributes momentum and vitality to both composers' fast movements. Imitation in percussion ensemble involves related material with KPI and batterie treated as separate timbres. However, Spears scores dialogue between KPI and batterie while Gillingham scores dialogue within KPI.

Ostinato

Spears and Gillingham use ostinato to provide rhythmic drive in fast movements, often scoring two or more simultaneous patterns. Gillingham also scores KPI ostinatos in slow movements to create textural, "dreamy" effects. This "signature" scoring technique contributes significantly to the impressionistic, mysterious character of these movements.

While ostinato is more prevalent in Gillingham's wind ensembles, both composers use batterie to double the winds or provide independent ostinatos. KPI rhythmic ostinatos and combined KPI and batterie ostinatos are employed less. In the percussion ensemble, Spears scores ensemble ostinatos while Gillingham prefers KPI, often combining similar timbre instruments. Spears employs ostinatos after introductions while Gillingham begins movements with ostinato patterns. Batterie-only ostinatos are scored less in both composers' percussion ensembles.

Demarcation

Demarcation in Spears' and Gillingham's music involves crescendo rolls in the batterie to add intensity to short dynamic increases. Both composers use metal instruments to articulate section points, often with individual notes in the KPI. However, Gillingham also scores many unconventional instruments in this capacity.

Enhancement

Percussion used as enhancement is more prevalent in Gillingham's compositions, where KPI ethereal textures and timbral trading show his affinity for scoring percussion as coloristic effects. The treatment of KPI and unusual colors in timbral trading sections resembles Klangfarbenmelodie in Gillingham's slow movements. Spears also uses percussion for effect, but most often scores batterie instruments for isolated colors or short punctuations.

Transition

Percussion employed for transition is the last scoring category for both composers. Batterie soli is scored to link sections and establish rhythmic patterns before melodic line entrances in fast movements. However, Gillingham also uses KPI for this function, as well as for setting the character of slow movements. Both composers occasionally use KPI and batterie to link sections by introducing a new pattern for a subsequent section.

Separate Choir Scorings

Wind Ensembles

When scoring sections of music in the wind ensemble, both composers most often score the entire ensemble, next the percussion choir, and finally the winds alone. Within the ensemble scorings, Spears treats winds and percussion as integrated timbres while Gillingham scores winds accompanied by independent percussion ostinatos. This shows a combined disposition of choirs in Spears' ensemble scorings but a separation in Gillingham's scorings. Spears' second most frequent ensemble scoring is choirs in dialogue while Gillingham scores composite timbres. This accounts for the greater amount of ensemble dialogue in Spears' wind ensembles. Spears will also score winds accompanied by independent percussion ostinatos while Gillingham scores choir dialogue. Clearly, both composers treat choirs independently and combined, and ensemble scorings show a further delineation of KPI vs. batterie within the percussion choir.

When scored as percussion choir alone, both composers prefer soli to solo but Spears utilizes more batterie soli while Gillingham scores KPI soli. Dialogue is common in soli scorings, resulting in composite melodic lines. Solo percussion is less frequent than soli, but both composers prefer batterie solos. Timpani is clearly the solo instrument of choice, and both utilize timpani to reinforce low winds rather than grouping it with the batterie. Spears and Gillingham rarely score winds alone, demonstrating the integral nature of percussion in their compositions. Figures 9 and 17 outline each composer's wind ensemble separate choir scorings and their hierarchy of usage.

Percussion Ensembles

When scoring instrumental choirs in percussion ensemble, Spears most often scores the entire ensemble while Gillingham uses ensemble and KPI choir equally. Spears scores batterie choir and KPI choir less while Gillingham least prefers batterie choir. This hierarchy demonstrates that, although both composers utilize extensive ensemble scorings, Spears emphasizes batterie and Gillingham KPI. Within ensemble scorings, both composers show a separation of KPI and batterie with KPI melodic lines accompanied by batterie or ensemble ostinatos. Choirs are presented as contrasting timbres assuming different functions within the ensemble. Both composers score ensemble dialogue and integrated timbres but Gillingham's ensemble scorings show more independence of choirs. Neither composer scores batterie choir accompanied by KPI.

Both composers prefer KPI soli to solo but these scorings are much more prevalent in Gillingham's percussion ensembles. Spears' KPI soli consists of melody with

reinforcement while Gillingham scores entire sections of KPI melodic lines accompanied by ostinatos. This creates a clear delineation of function within the KPI choir that is enhanced by prominent divisions of wood vs. metal timbres. Batterie choir scorings are more prevalent in Spears' ensembles, but both composers favor soli to solo, and dialogue to accompanimental ostinatos or reinforcement (as in ensemble scorings). This reflects a more independent approach that accounts for much of the imitation and contrapuntal textures found in the batterie choir. Timpani and tom-toms are the preferred solo instruments for both, but Spears scores timpani with KPI while Gillingham groups it with the batterie. Figures 10 and 18 outline each composer's percussion ensemble separate choir scorings and their hierarchy of usage.

Rhythm and Density

Rhythmic orchestrations contribute significantly to the compositional makeup of Spears' and Gillingham's music. Motivic development in Spears' music creates a structural binding element, providing material for melodic lines, dialogue, and ostinatos. While Gillingham uses motivic development in his percussion ensembles, rhythmic underpinnings provide unity and contrast in both genres. Sections and movements are characterized by variation and return of specific patterns. In Spears' wind ensembles, percussion introduces motivic material which is passed to other instruments. Similarly, Gillingham scores prominent triplet patterns in the wind ensemble batterie with a preference for multiple bass drums. In the percussion ensemble, Spears scores batterie while Gillingham uses KPI to introduce motives developed by the ensemble.

Consequently, both composers utilize the instruments as indispensable elements in rhythmic and motivic development, contributing to variety and cohesiveness of sections, movements, and entire works.

Mixed meters in Gillingham's compositions and Spears' percussion ensembles provide an "additive" effect that contrasts from surrounding sections, often delineated by increased batterie involvement. Juxtaposed rhythms add to the complexity of both composers' percussion ensembles with simultaneous simple and compound rhythmic divisions. These contrasting rhythms, as well as hemiola, create added tension between instrument choirs.

In addition to defining rhythmic characteristics, Spears and Gillingham orchestrate percussion prominently for rhythmic and timbral density. Rhythmic compression in the batterie compliments the momentum within phrases, where gradual diminution of rhythms provides tension that drives from one section to the next. Although scored less in Spears' wind ensembles, both composers use timbre stacking to propel individual phrases. Timbral increases using a sequential layering of instruments creates forward motion. In the percussion ensemble, Spears scores both rhythmic and timbral increases using the entire ensemble while Gillingham scores these techniques separately, using batterie for rhythmic compression and KPI for timbre stacking. This intensification provides momentum that drives phrases and sections, contributing to the vitality of both composers' compositions.

Density manipulation adds an element of surprise at the end of fast movements. These unusual endings consist of a rhythmic and timbral increase, an abrupt decrease, and a rapid intensification that climaxes with a dramatic fortissimo figure. In the wind ensemble, Spears scores batterie instruments prominently for density increases, with a short chime solo during the "surprise" reduction. Gillingham, however, employs KPI for density increases, with a bass drum solo or soli during the intervening repose. In the percussion ensemble, Spears incorporates the entire ensemble in this procedure while Gillingham scores KPI. Both composers comment that the element of unpredictability is important in their music and, although orchestrated somewhat differently, these sudden fluctuations provide drama and unpredictability. Clearly, percussion orchestration plays an integral role in defining these structures.

Summary

One of the trademarks of any composer is how his or her music is scored and orchestrated. Spears and Gillingham display many compositional similarities but also incorporate unique aspects that make their writing distinctive. The intent of this study was to explore the scoring practices (functions of instruments and combinations) and orchestration techniques (rhythmic and density relationships) of both composers, focusing on how and to what extent percussion is employed in their wind and percussion ensembles. This examination served as a basis for determining each composer's overall compositional style.

Both Spears and Gillingham expand the percussion instrumentation in percussion ensemble, employing more numerous pitched and unpitched timbres than in the wind ensemble. Gillingham also includes piano in his compositions, treating this instrument as a member of the percussion choir. In addition, his parts contain multiple-instrument setups that require performing on more than one instrument. In the percussion ensemble, both composers include a wider variety of playing techniques, special effects, and performance instructions than in wind ensemble, although Spears and Gillingham are careful to tailor their writing for the intended performers.

A comparison of each composer's overall use of the six scoring categories established for this study reveals similarities as well as differences (see Figures 11 and 19). Each composer favors certain scoring categories and, in many instances, expand the instrumental functions and scoring techniques in percussion ensemble. As a result, their percussion ensemble writing may be viewed as an elaboration of their wind ensemble percussion writing. This involves transferring many functions from wind to percussion ensemble while also broadening responsibilities assigned to individual instruments and choirs.

Ensemble scorings are most prevalent in Spears' and Gillingham's compositions, with KPI always assuming a melodic function. In the percussion ensemble, Spears emphasizes batterie choir scorings while Gillingham emphasizes KPI. Figure 20 represents an overview of the separate choir scorings used by each composer.

Figure 20. Spears' and Gillingham's separate choir types overview

Spears' Choir Scorings		Gillingham's Choir Scorings	
Wind Ensemble	Perc. Ensemble	Wind Ensemble	Perc. Ensemble
Ensemble	Ensemble	Ensemble	Ensemble
Percussion choir	Batterie	Percussion choir	KPI
Winds alone	KPI	Winds alone	Batterie

Generally, both composers show a clear division of instrumental function and timbral subgroups in percussion ensemble. Furthermore, while many functions transfer from wind to percussion ensemble, independent treatments within the KPI and batterie choirs are more prevalent in the percussion ensemble. Therefore, all instruments are integral components in the compositional style of these compositions, verifying the assertion that each composer's percussion ensemble writing is an elaboration of his wind ensemble writing.

Both composers rely on manipulation of motives or rhythmic underpinnings to bind sections, movements, and entire works. While Gillingham's motivic development is more pronounced in percussion ensemble, rhythmic underpinnings provide unity and variety in all his compositions. Rhythmic vitality in both composers' percussion ensembles is further complemented by prevalent mixed meters and juxtaposed rhythms. While Gillingham also scores irregular meter sections in wind ensemble, both composers employ "additive", beat-masking effects prominently in percussion ensemble.

Spears and Gillingham use percussion density to create momentum within phrases, where rhythmic compression adds forward motion that leads from section to

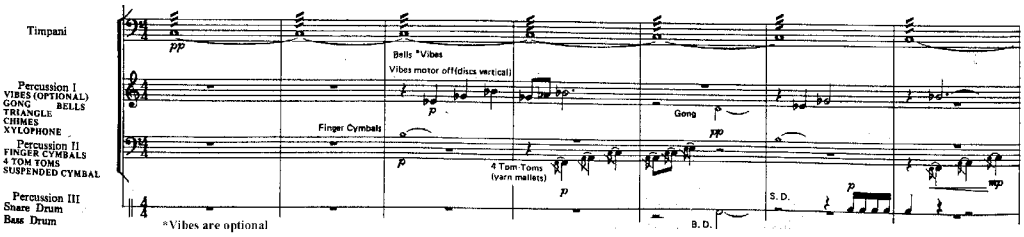
section. While only Gillingham employs timbre stacking in wind ensemble, both composers exploit this technique in percussion ensemble. Abrupt and rapid density fluctuations provide climactic conclusions to fast movements.

In many respects, Spears and Gillingham approach percussion scoring and orchestration in similar manners. Both composers employ a variety of instrumental functions and combinations in their works. They also orchestrate the instruments as indispensable components in defining structural elements and delineating larger formal relationships. Frequently, many of the compositional techniques in the wind ensemble are elaborated in percussion ensemble, reflecting a more integral nature of instruments and instrumental choirs. Within their percussion writing, both composers exploit and expand the percussion section, creating compositions that have come to be regarded as significant contributions to the repertoire. While displaying common characteristics and similar procedures, each composer's music possesses unique aspects of scoring and orchestration. The particular employment of these shared traits, together with certain "signature" aspects, clearly creates and defines each composer's distinctive style.

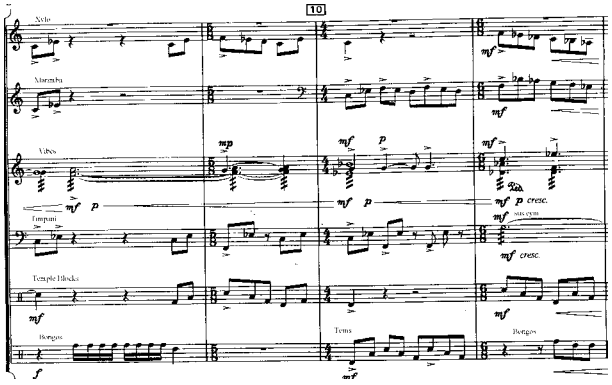
APPENDIX A

MUSICAL EXAMPLES

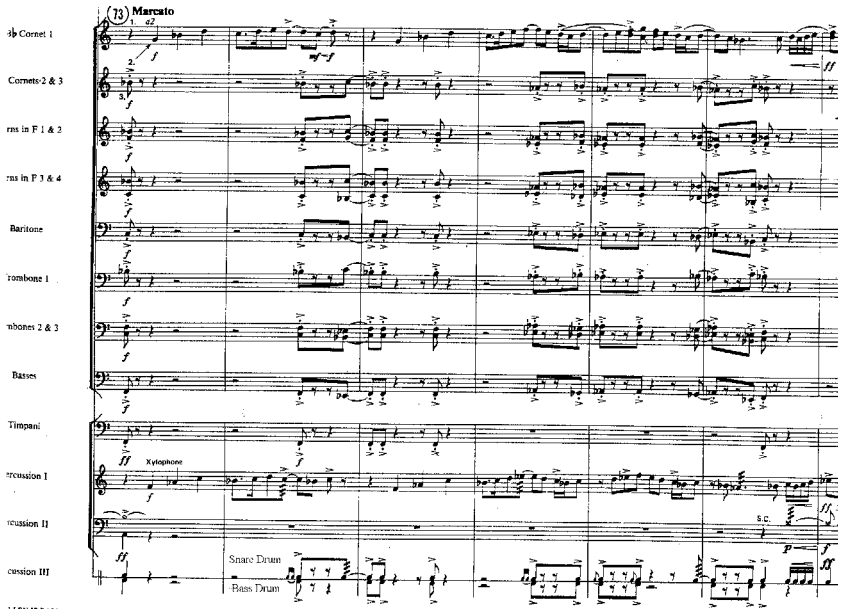
Example 1. Spears, Fallen, Fallen is Babylon, mm. 1-7.



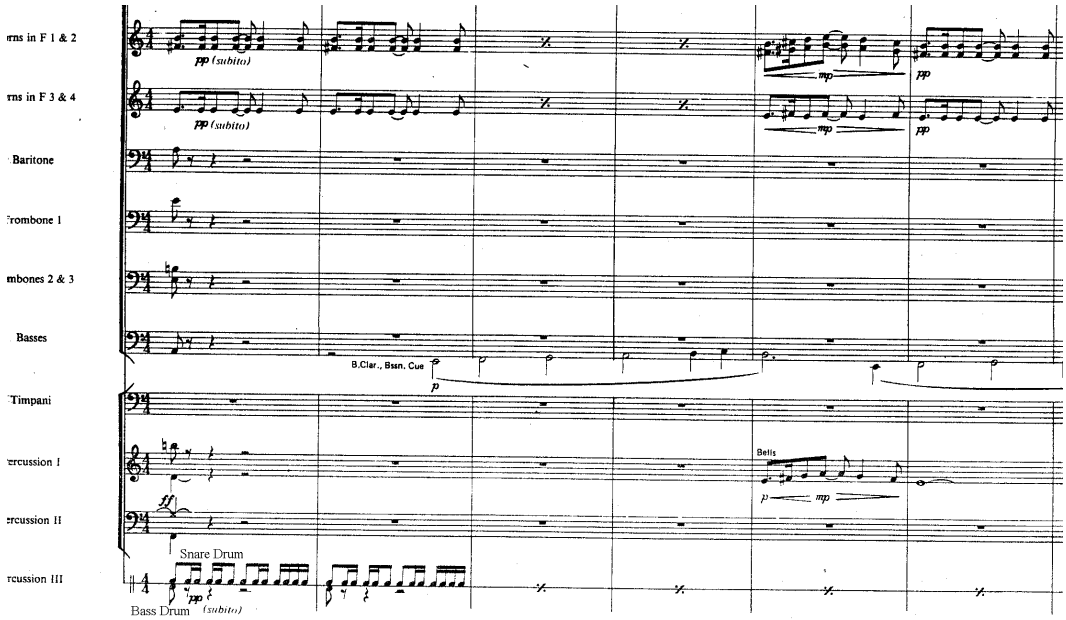
Example 2. Spears, Caprice Diabolique, mm. 8-11.



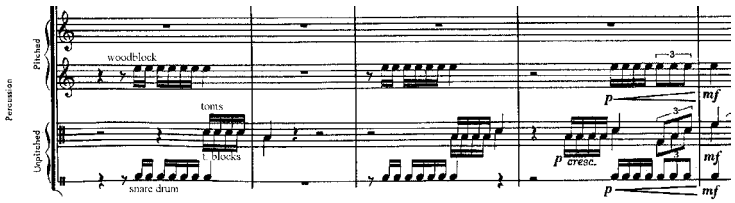
Example 3. Spears, Fallen, mm. 73-78.



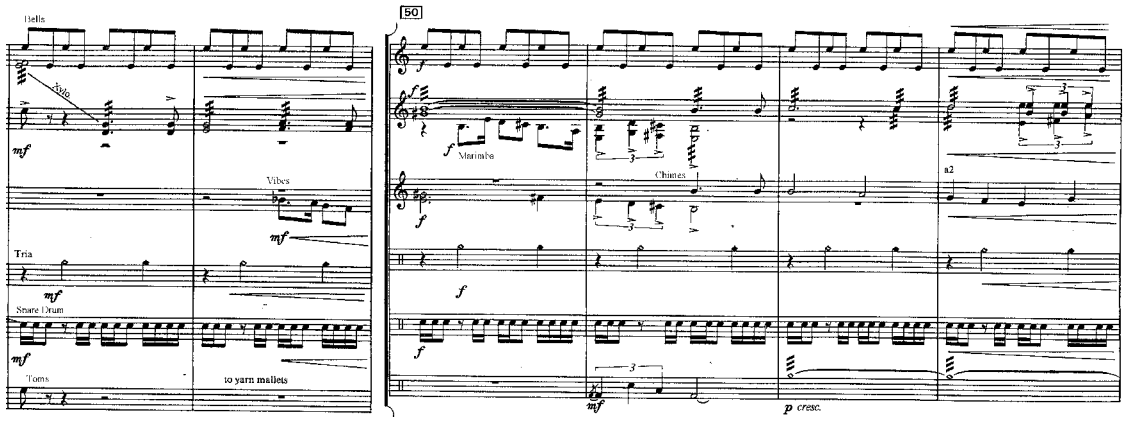
Example 4. Spears, Fallen, mm. 94-99.



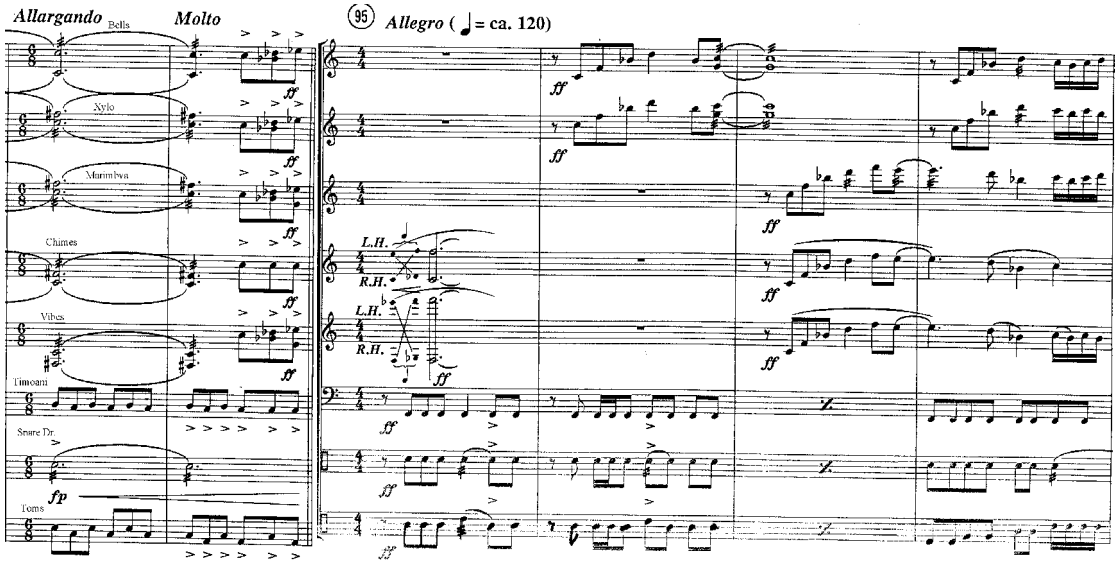
Example 5. Spears, Neologue, mm. 90-93.



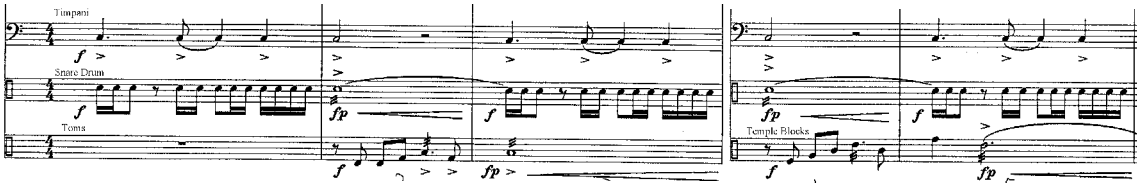
Example 6. Spears, Clintonian Sketch, mm. 48-53.



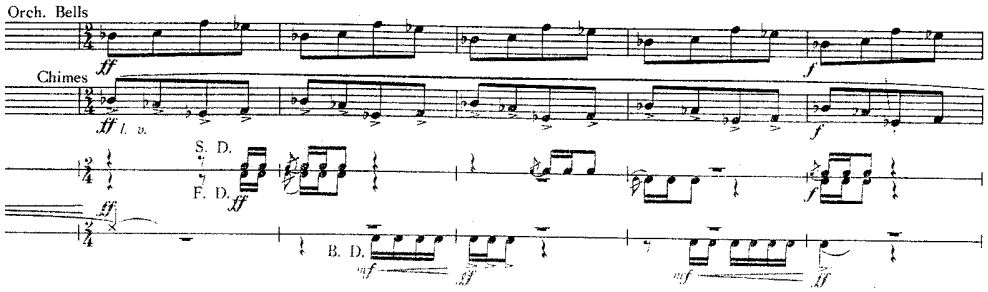
Example 7. Spears, Windstone Suite, movement IV, mm. 93-98.



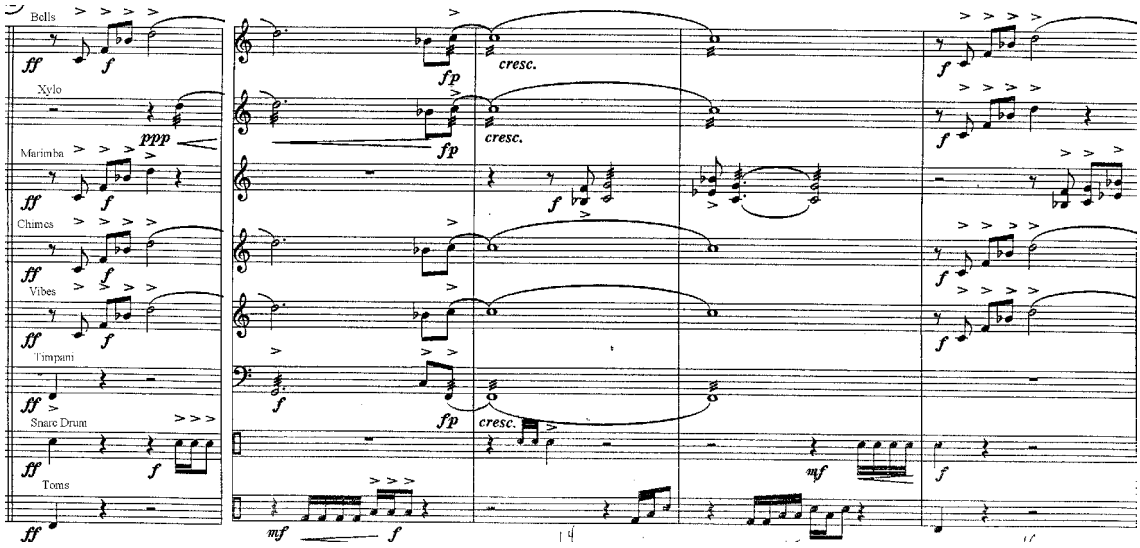
Example 8. Spears, Windstone Suite, movement I, mm. 1-5.



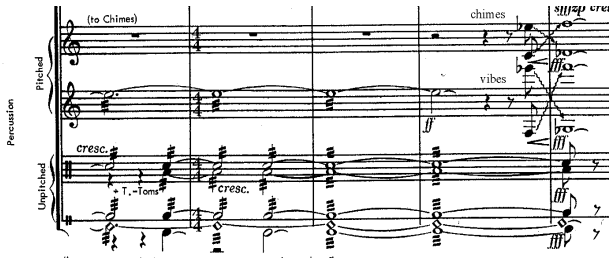
Example 9. Spears, Chronolog, mm. 86-90.



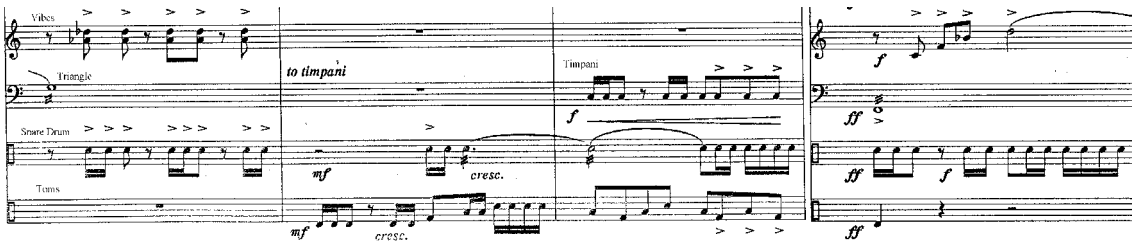
Example 10. Spears, Windstone Suite, movement I, mm. 12-16.



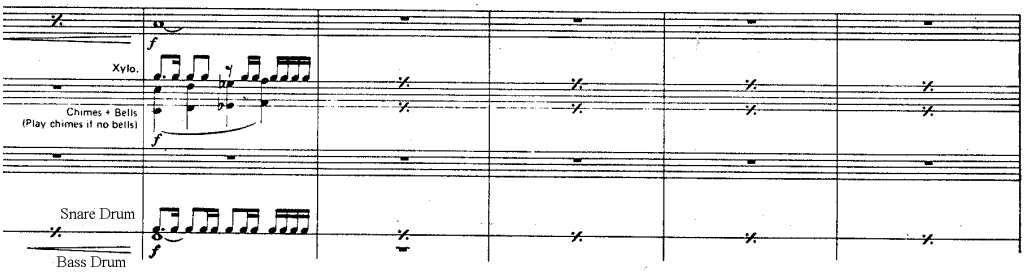
Example 11. Spears, Neologue, mm. 151-155.



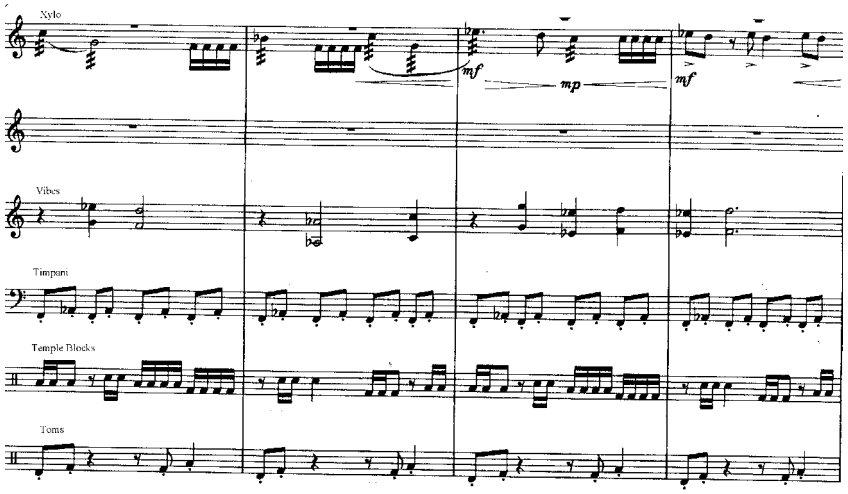
Example 12. Spears, Windstone Suite, movement I, mm. 52-55.



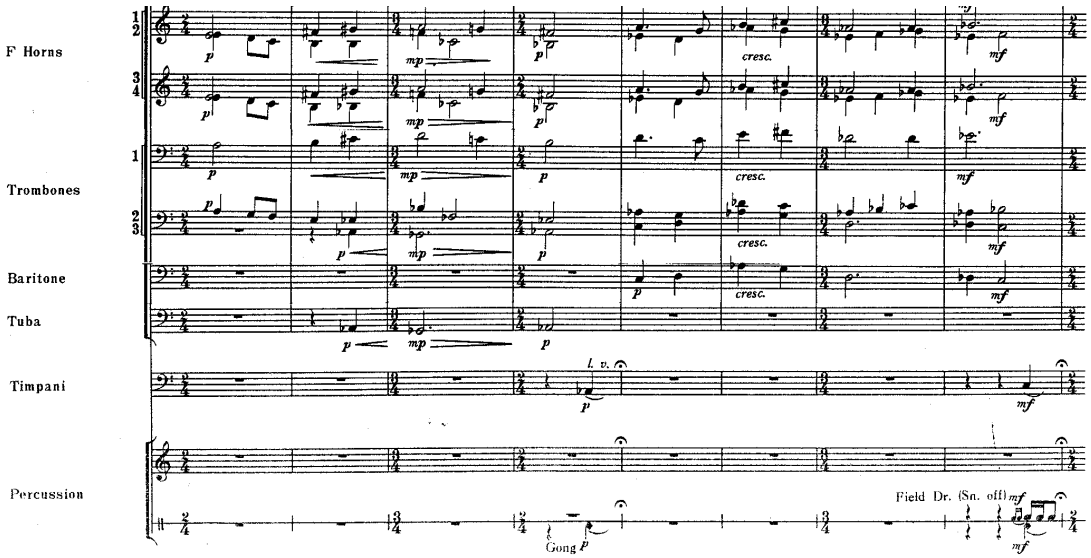
Example 13. Spears, Fallen, mm. 117-121.



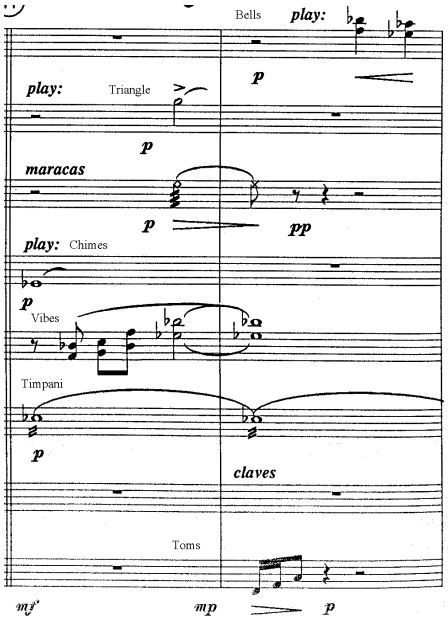
Example 14. Spears, Caprice Diabolique, mm. 16-19.



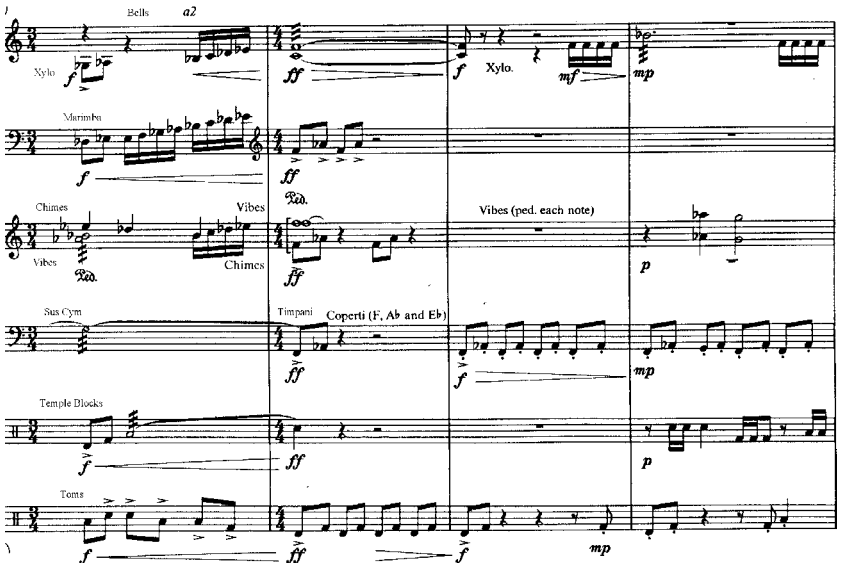
Example 15. Spears, Chronolog, mm. 1-8.



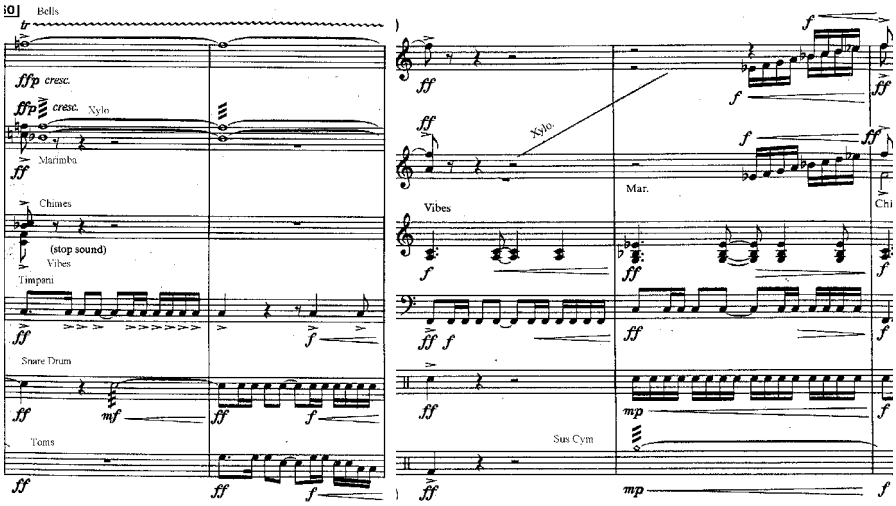
Example 16. Spears, Windstone Suite, movement III, mm. 44-45.



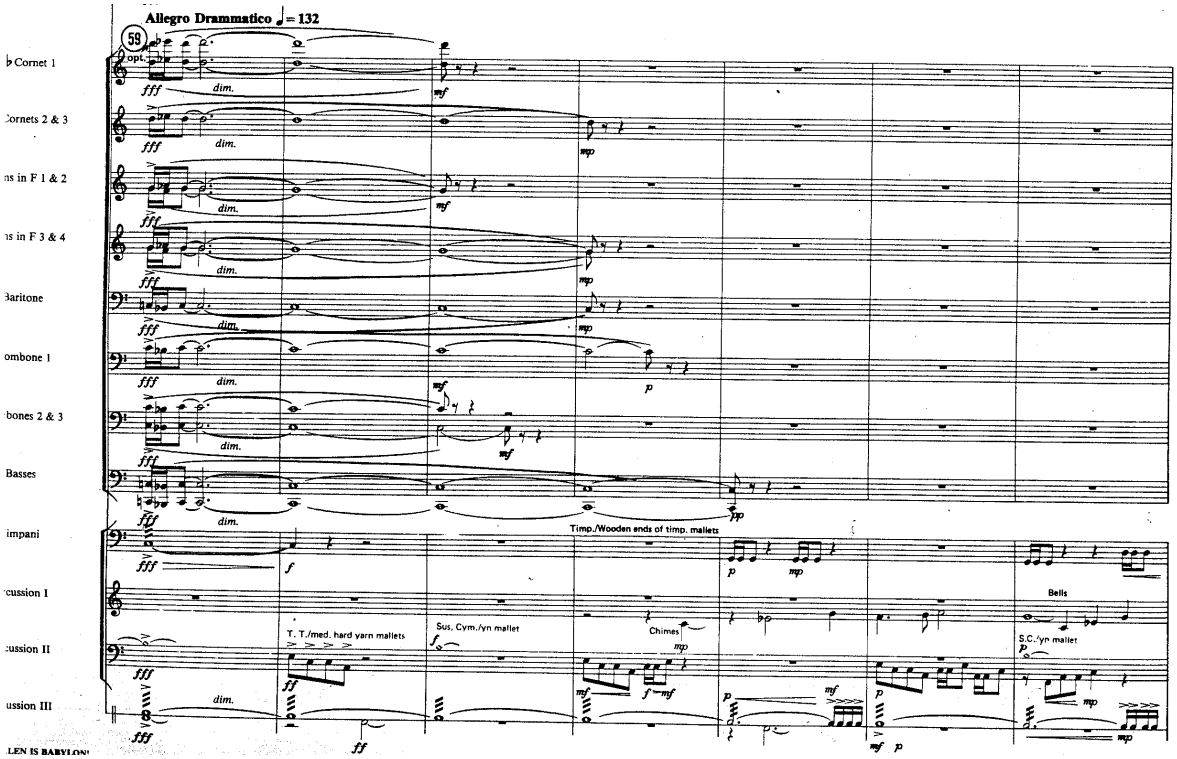
Example 17. Spears, Caprice Diabolique, mm. 12-15.



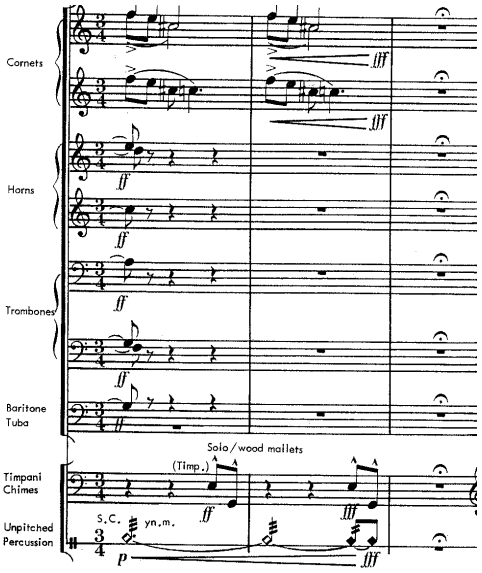
Example 18. Spears, Clintonian Sketch, mm. 60-63.



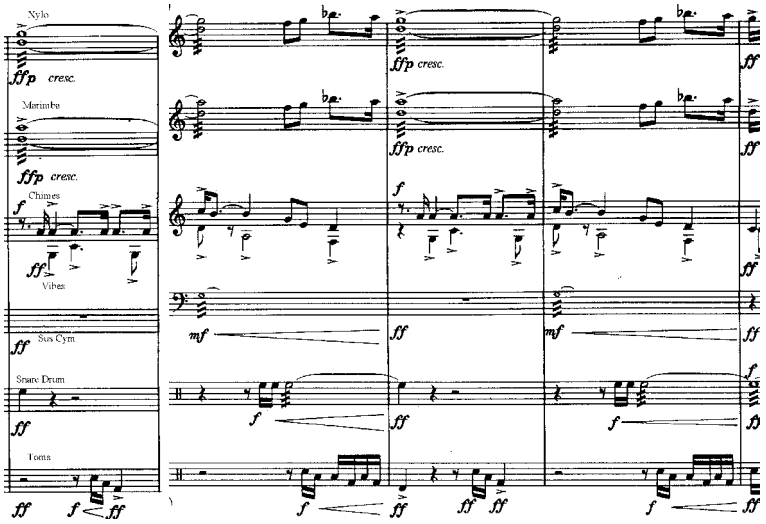
Example 19. Spears, Fallen, mm. 59-65.



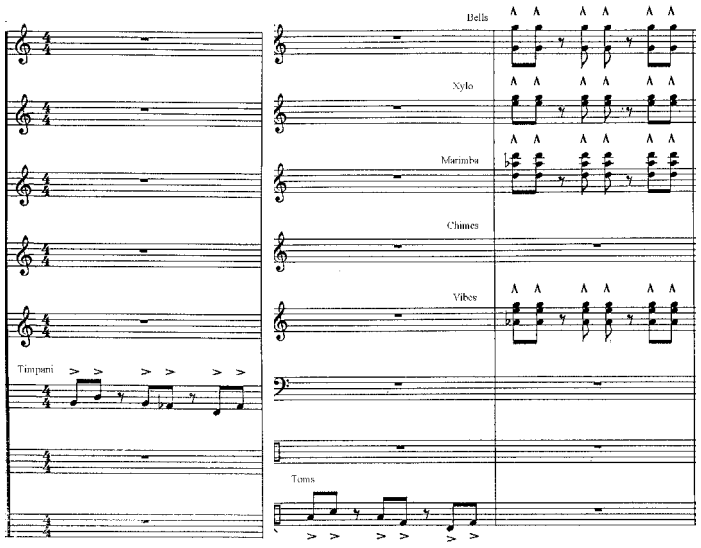
Example 20. Spears, Neologue, mm. 34-35.



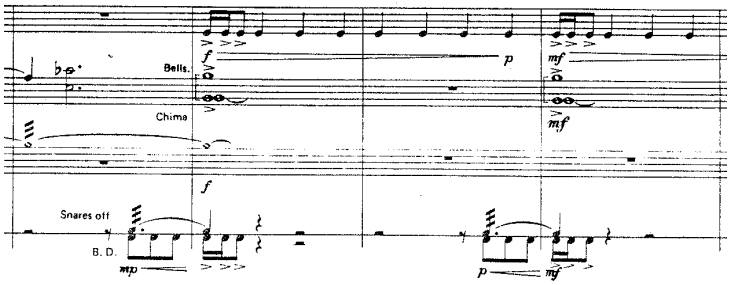
Example 21. Spears, Caprice Diabolique, mm. 43-46.



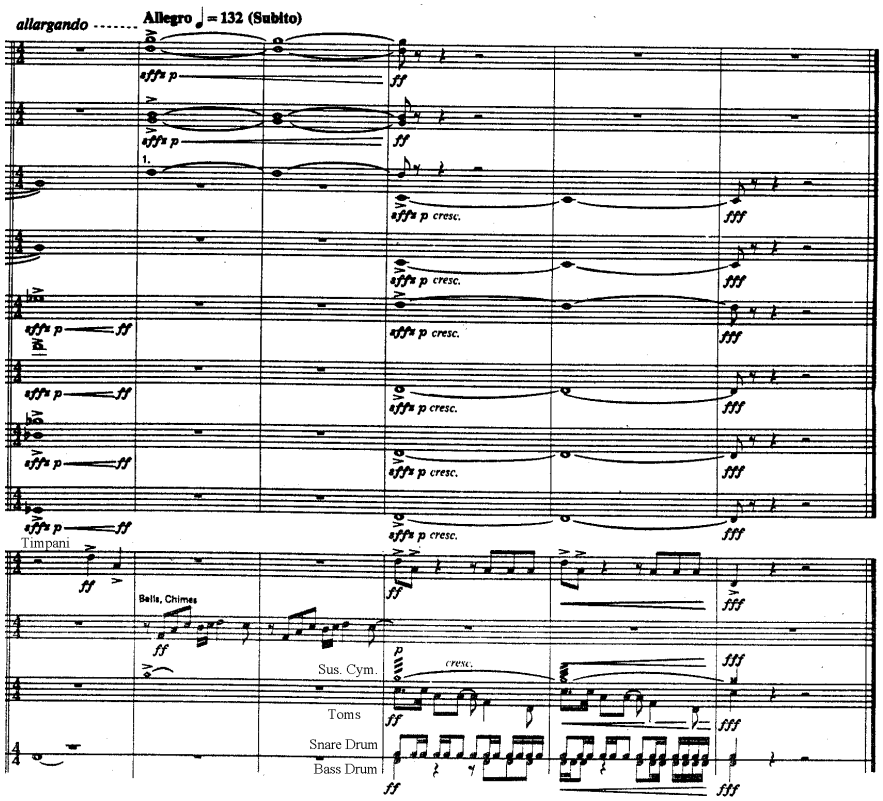
Example 22. Spears, Windstone Suite, movement IV, mm. 12-15.



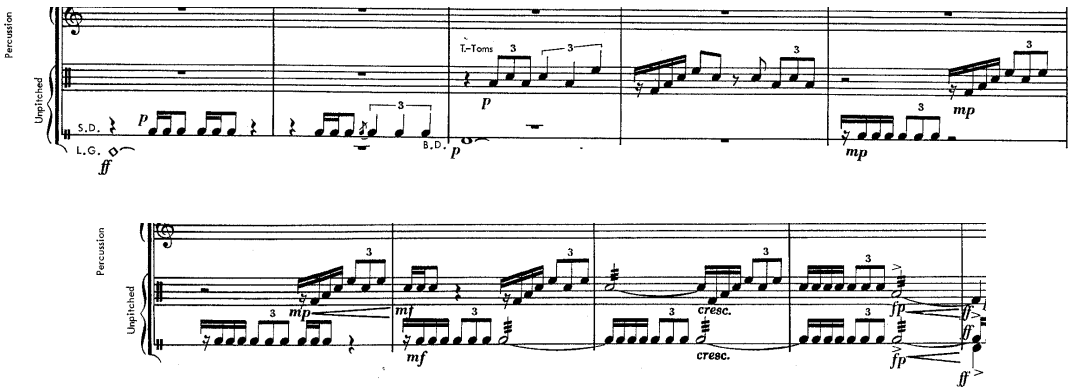
Example 23. Spears, Fallen, mm. 26-29.



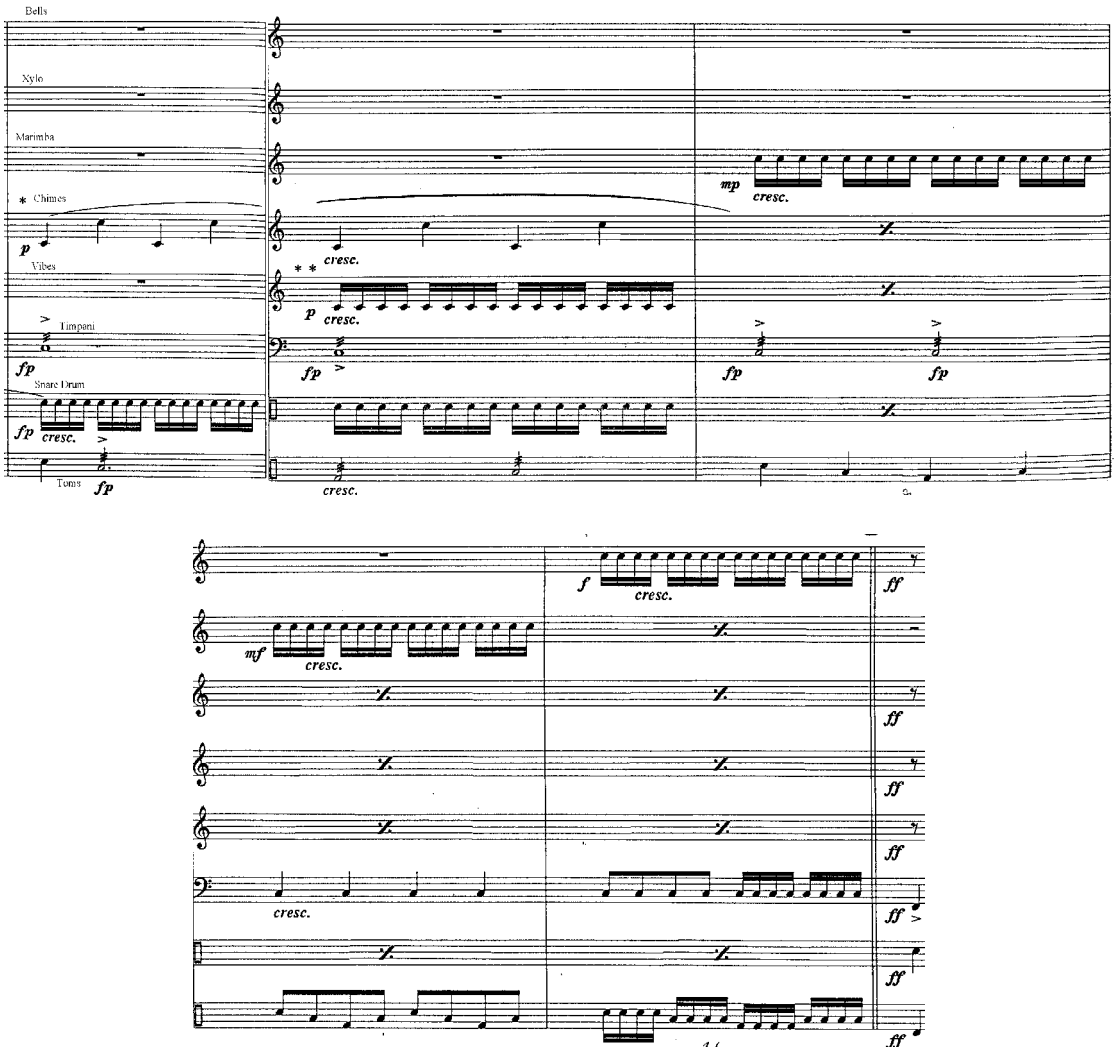
Example 24. Spears, Fallen, mm. 152-157.



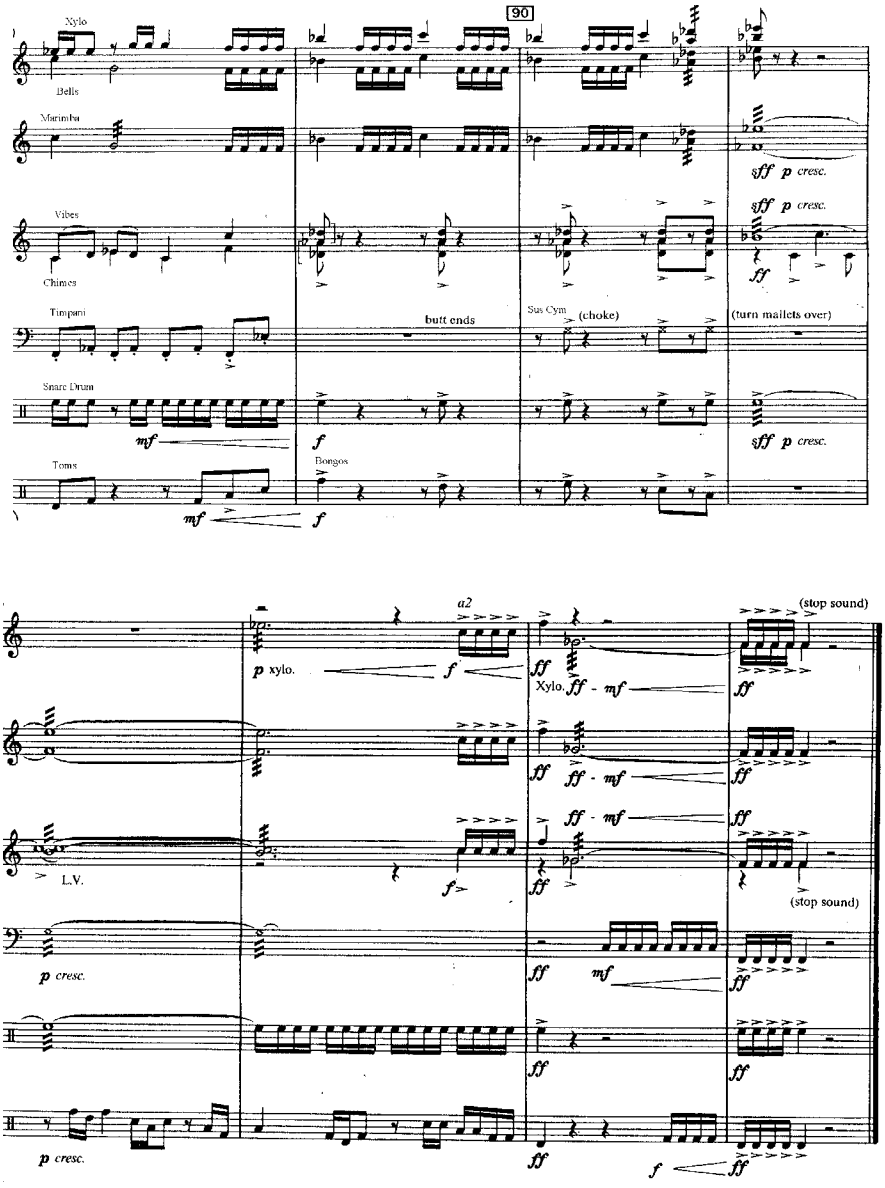
Example 25. Spears, Neologue, mm. 52-61.



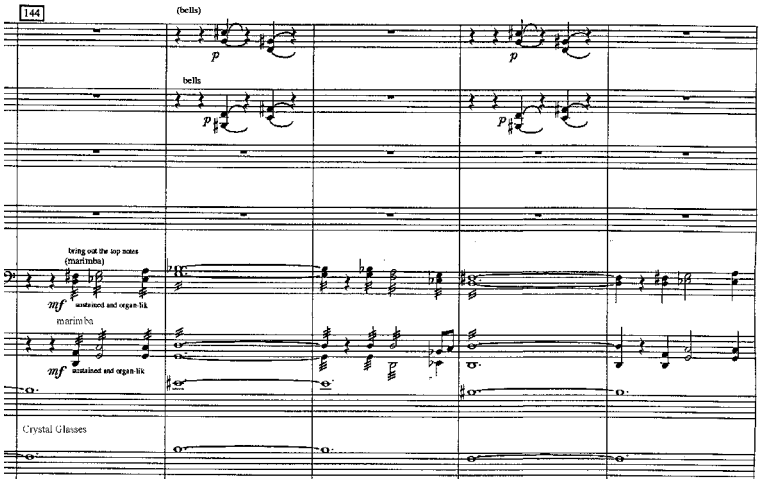
Example 26. Spears, Windstone Suite, movement I, mm. 7-11.



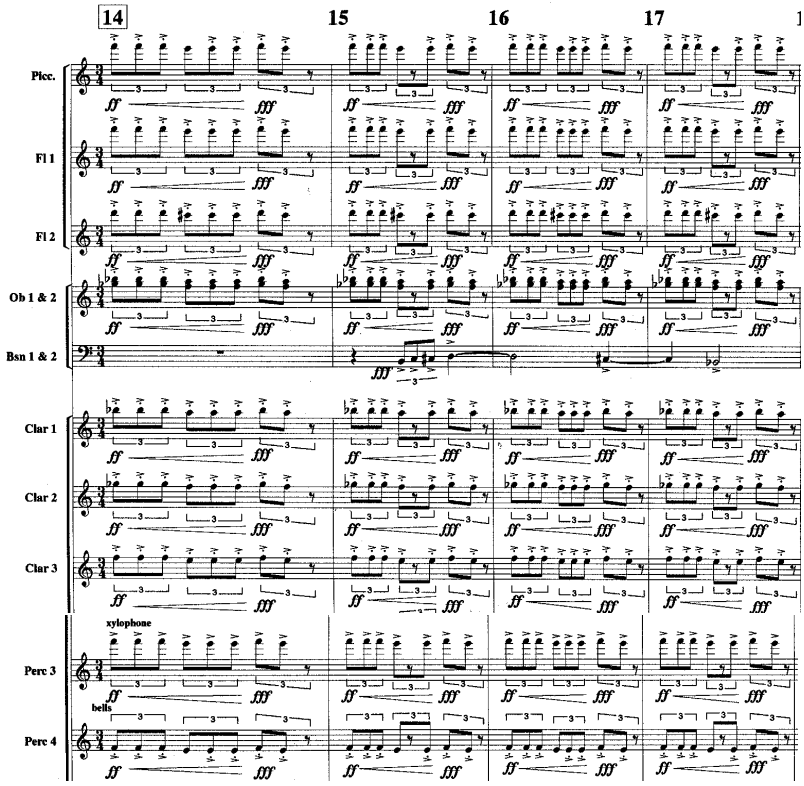
Example 27. Spears, Caprice Diabolique, mm. 88-95.



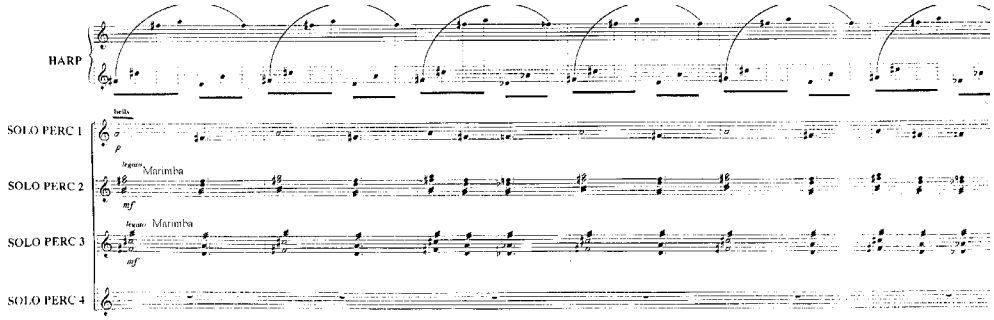
Example 28. Gillingham, Stained Glass, mm. 144-148.



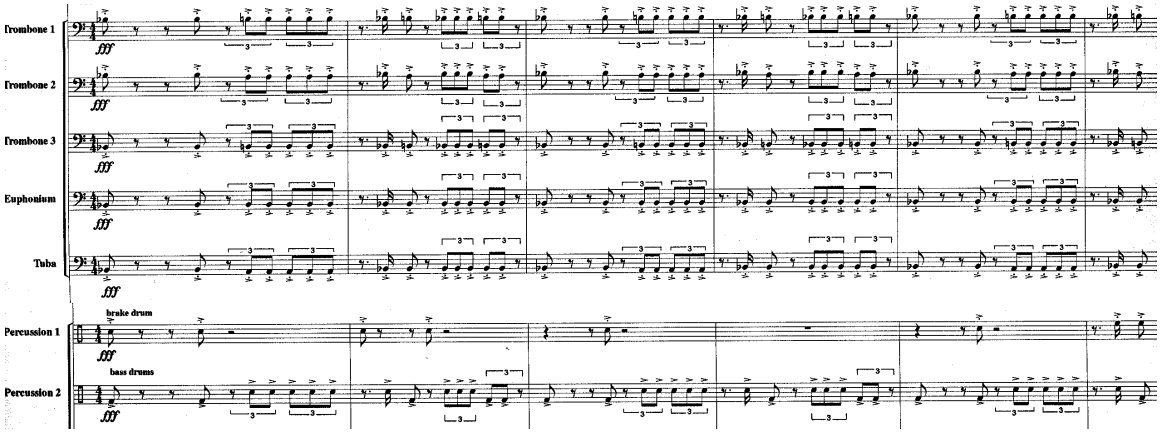
Example 29. Gillingham, Galactic Empires, mm. 14-17.



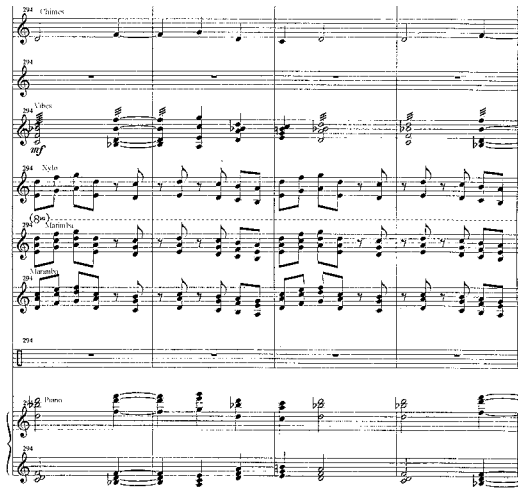
Example 30. Gillingham, Concertino, mm. 156-161.



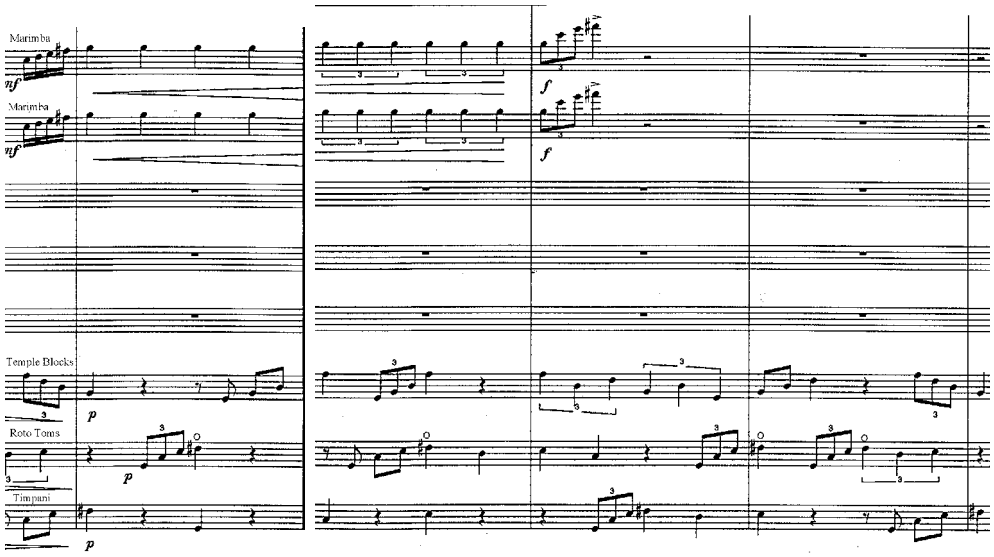
Example 31. Gillingham, Galactic Empires, mm. 1-6.



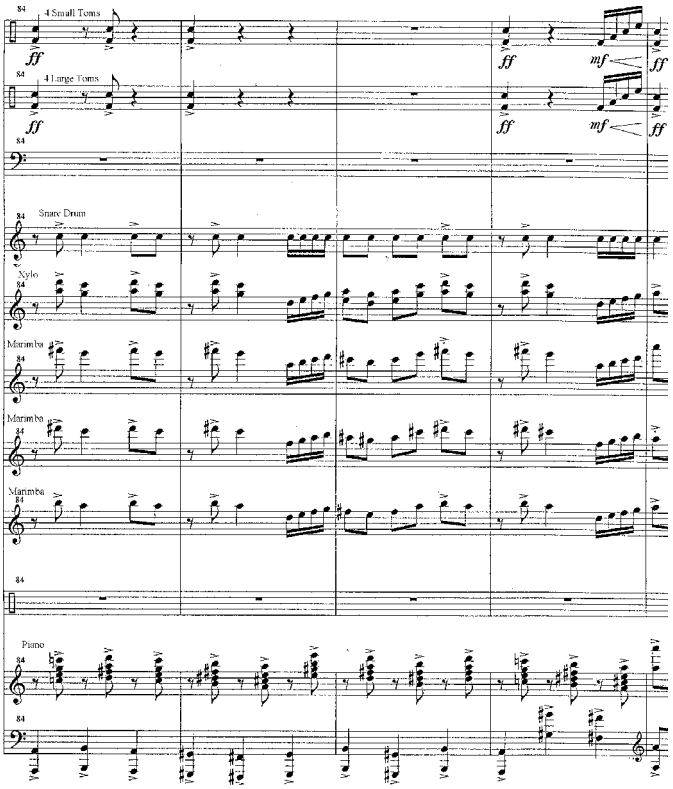
Example 32. Gillingham, Paschal Dances, mm. 294-297.



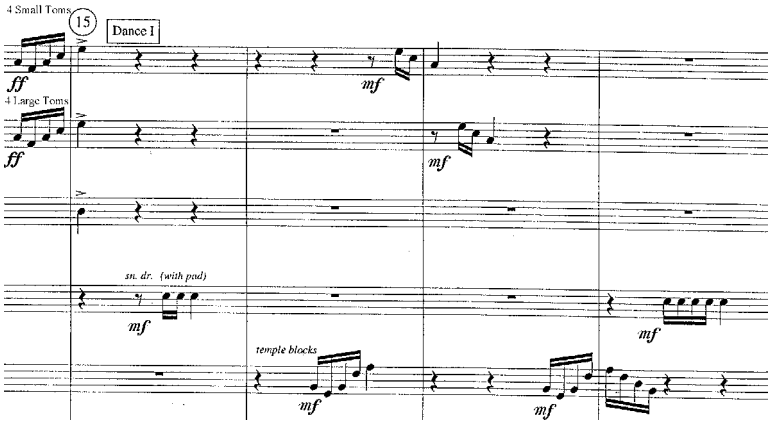
Example 33. Gillingham, Stained Glass, mm. 261-265.



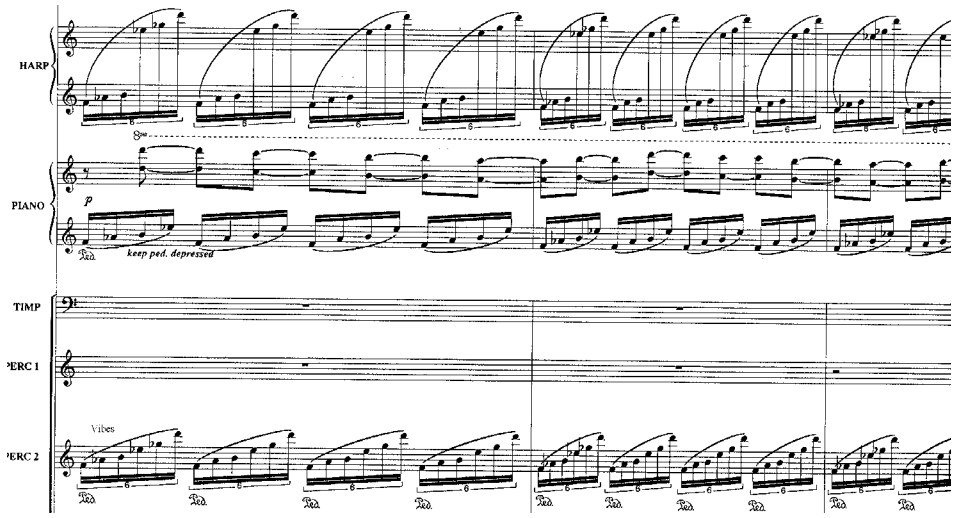
Example 34. Gillingham, Paschal Dances, mm. 84-87.



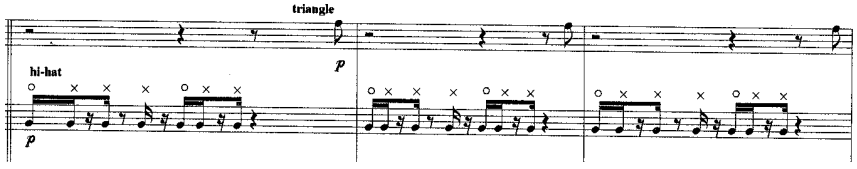
Example 35. Gillingham, Paschal Dances, mm. 15-18.



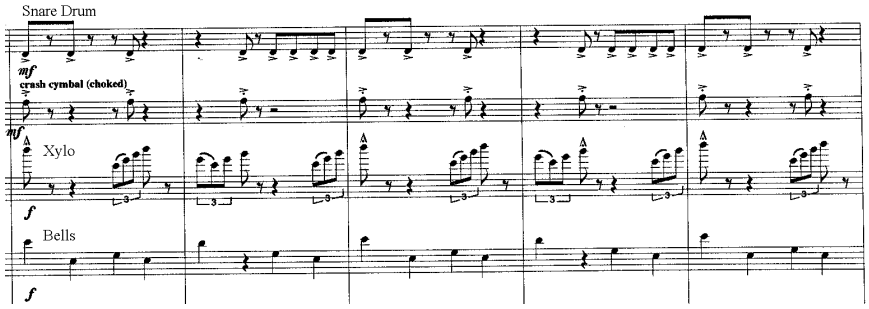
Example 36. Gillingham, Waking Angels, mm. 40-42.



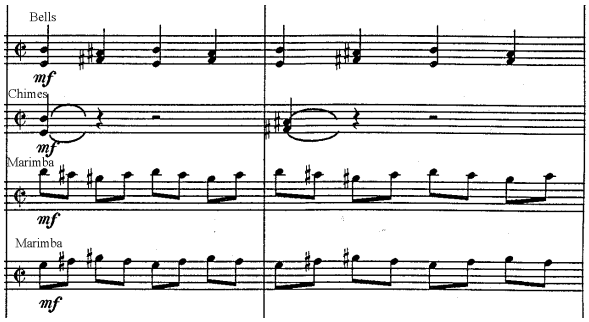
Example 37. Gillingham, Galactic Empires, mm. 223-225.



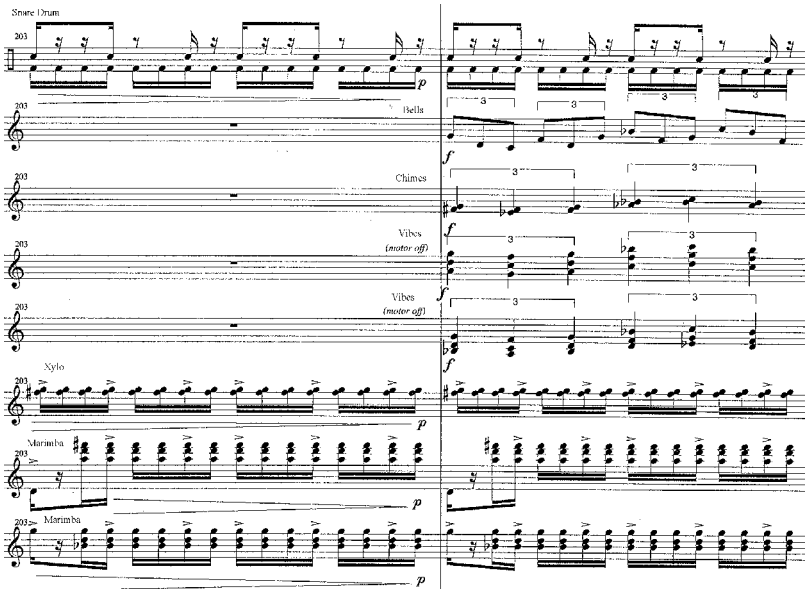
Example 38. Gillingham, Galactic Empires, mm. 204-208.



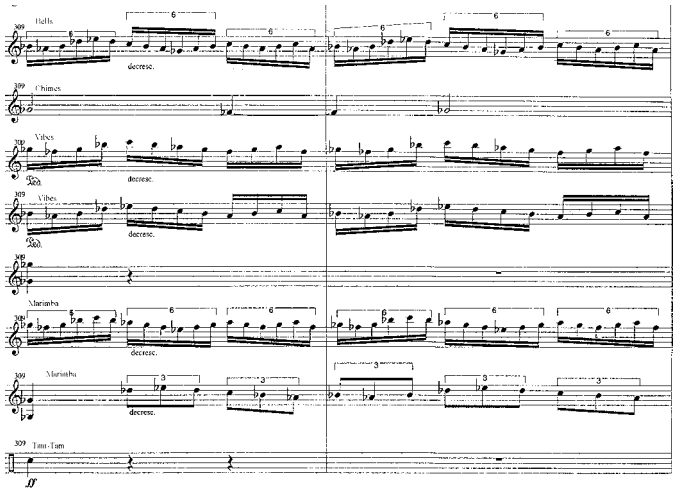
Example 39. Gillingham, Stained Glass, mm. 206-207.



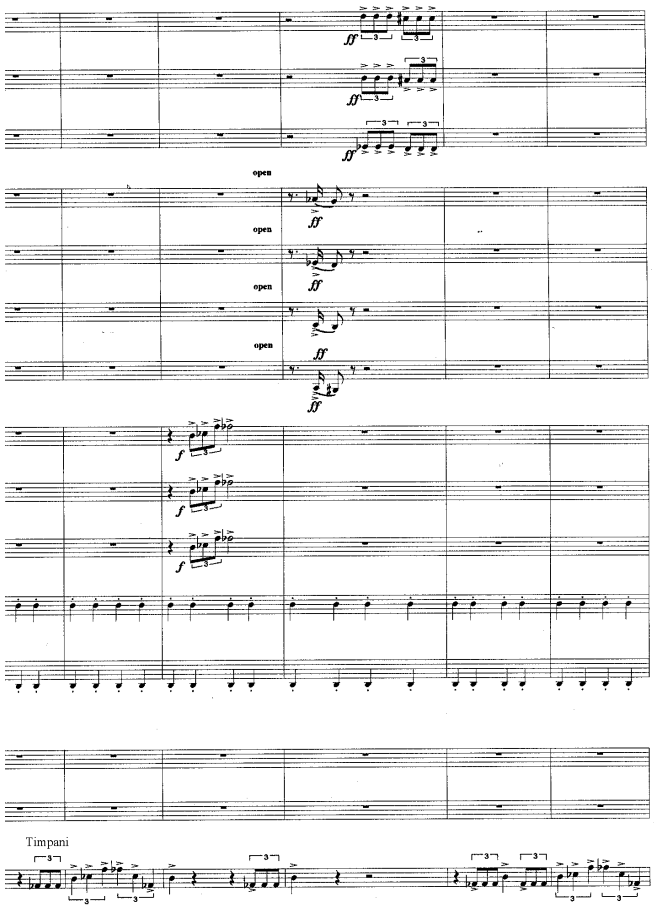
Example 40. Gillingham, Paschal Dances, mm. 203-204.



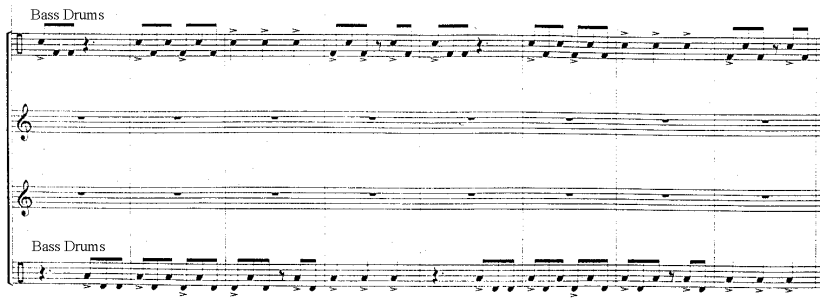
Example 41. Gillingham, Paschal Dances, mm. 309-310.



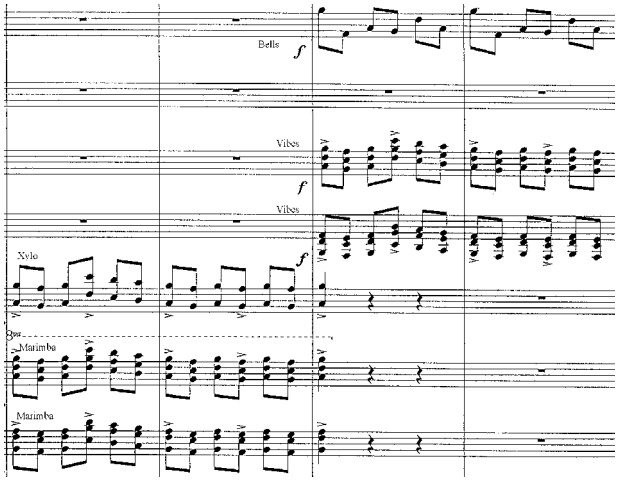
Example 42. Gillingham, Galactic Empires, mm. 68-73.



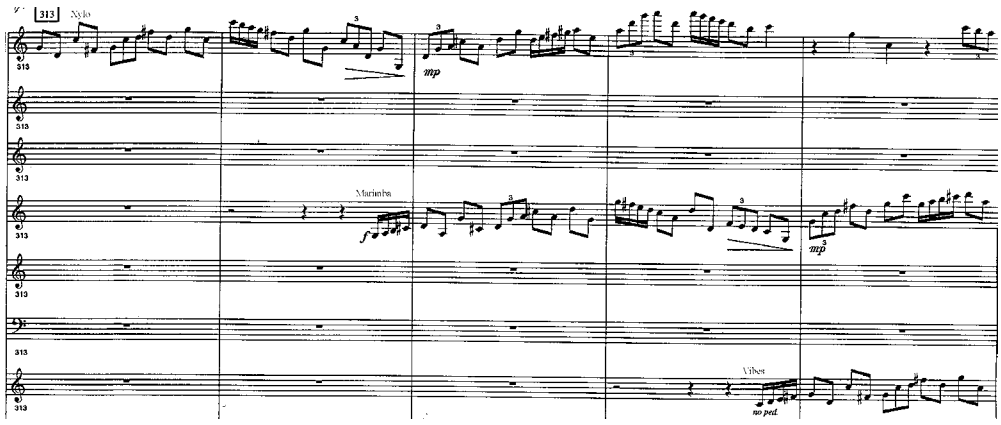
Example 43. Gillingham, Concertino, mm. 189-196.



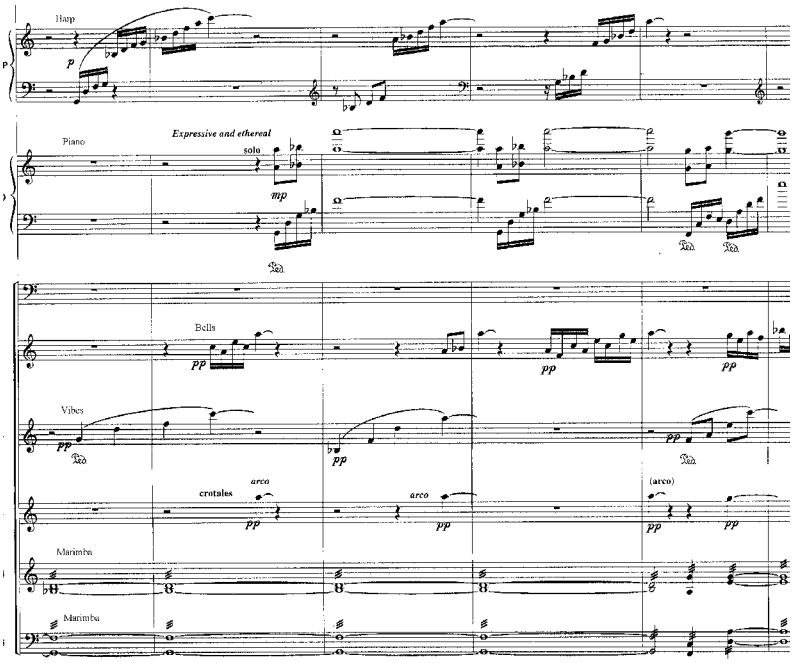
Example 44. Gillingham, Paschal Dances, mm. 264-267.



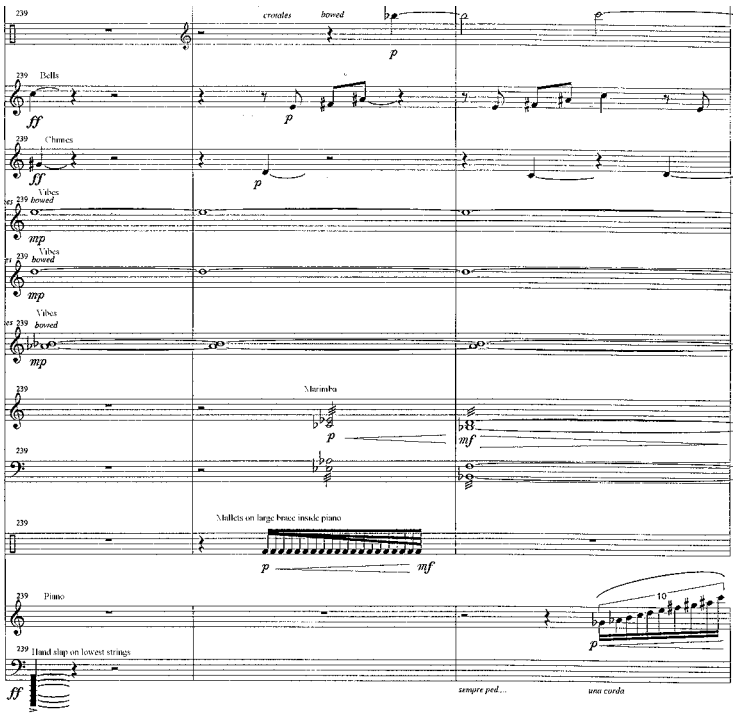
Example 45. Gillingham, Stained Glass, mm. 313-317.



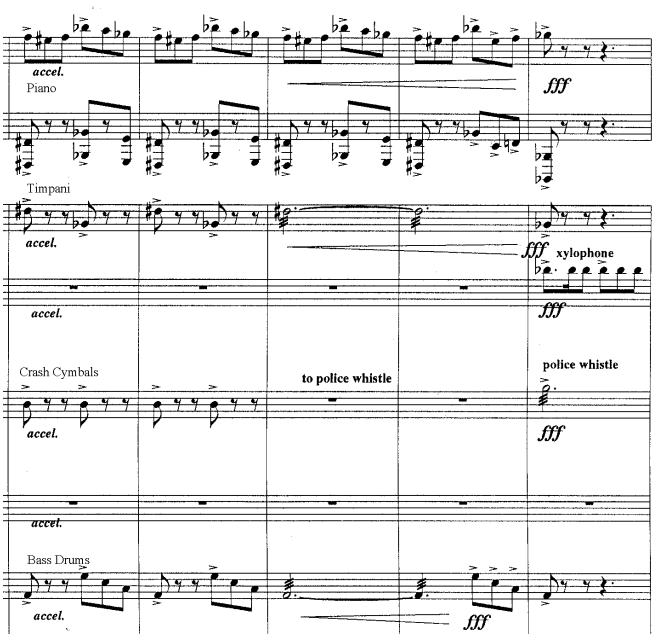
Example 46. Gillingham, Waking Angels, mm. 222-226.



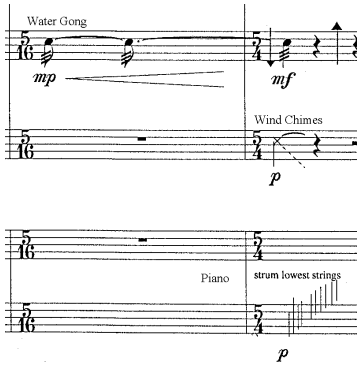
Example 47. Gillingham, Paschal Dances, mm. 239-241.



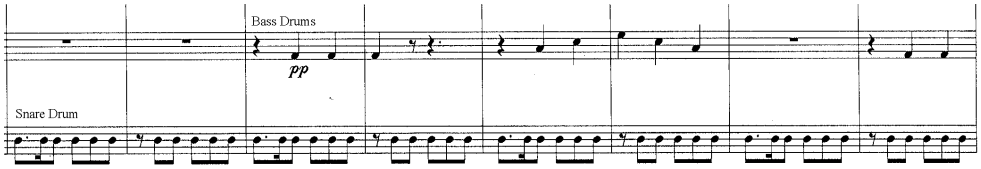
Example 48. Gillingham, Waking Angels, mm. 139-143.



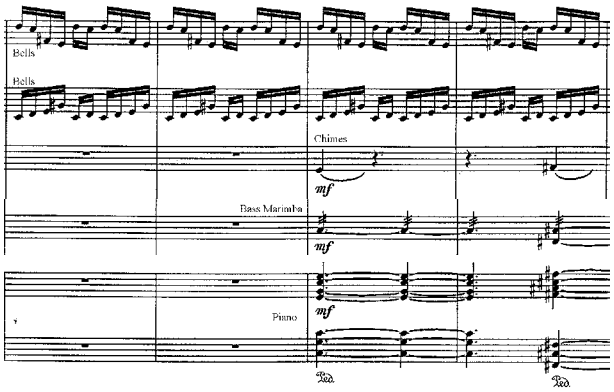
Example 49. Gillingham, Paschal Dances, mm. 147-148.



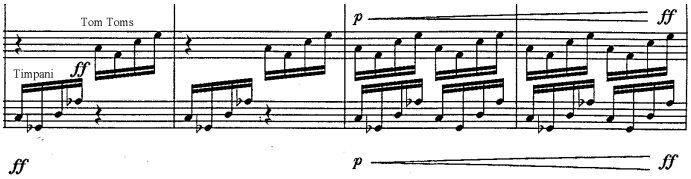
Example 50. Gillingham, Waking Angels, mm. 157-164.



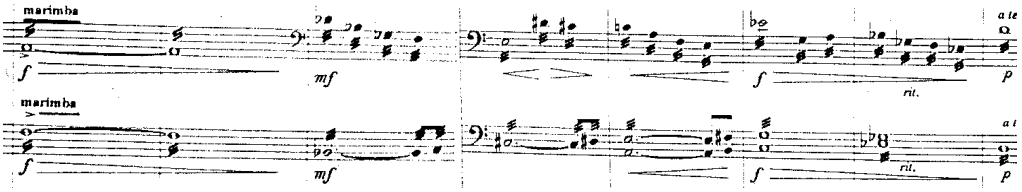
Example 51. Gillingham, Stained Glass, mm. 64-67.



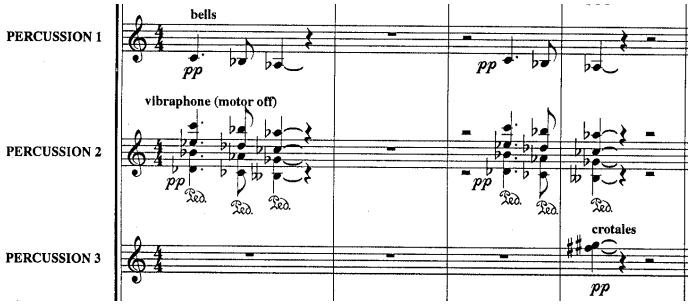
Example 52. Gillingham, Stained Glass, mm. 117-120.



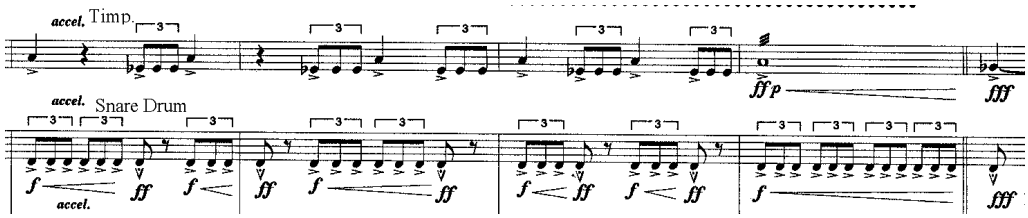
Example 53. Gillingham, Concertino, mm. 10-16.



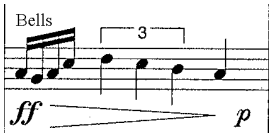
Example 54. Gillingham, Waking Angels, mm. 1-4.



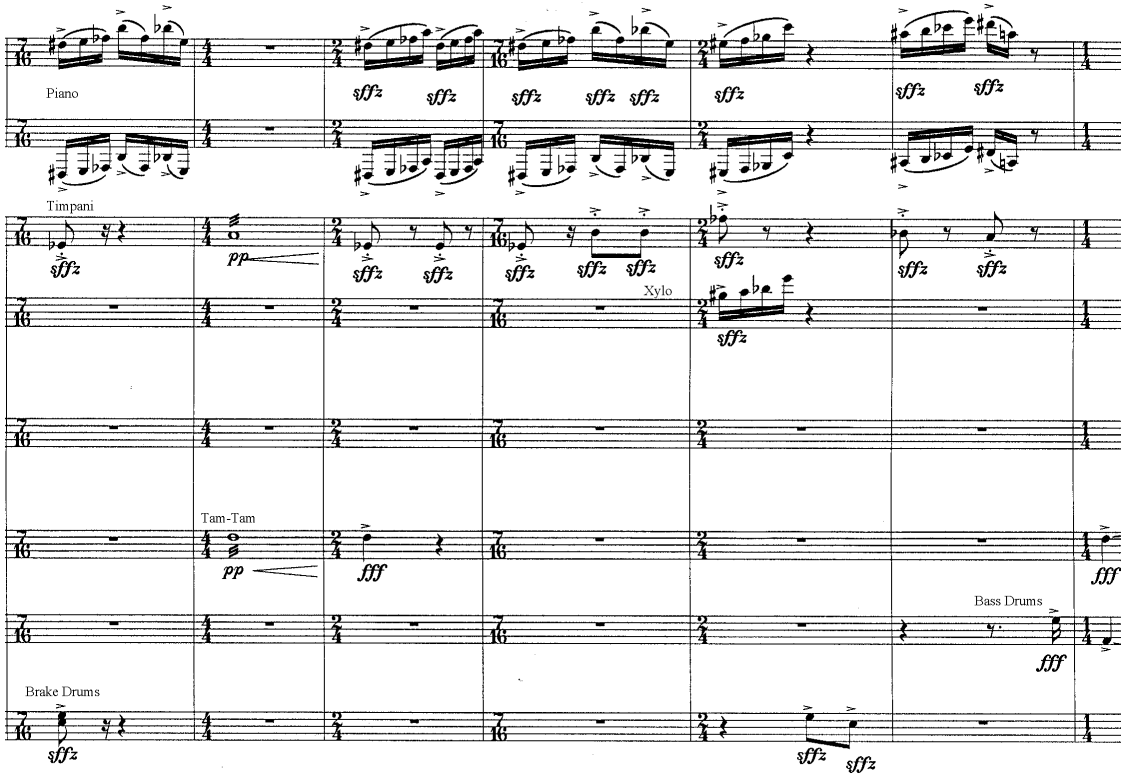
Example 55. Gillingham, Galactic Empires, mm. 176-180.



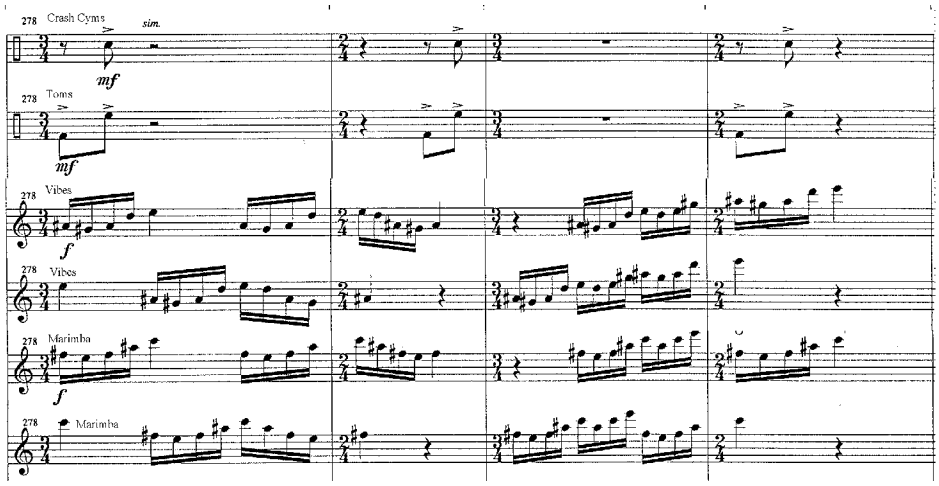
Example 56. Gillingham, Paschal Dances, m. 2.



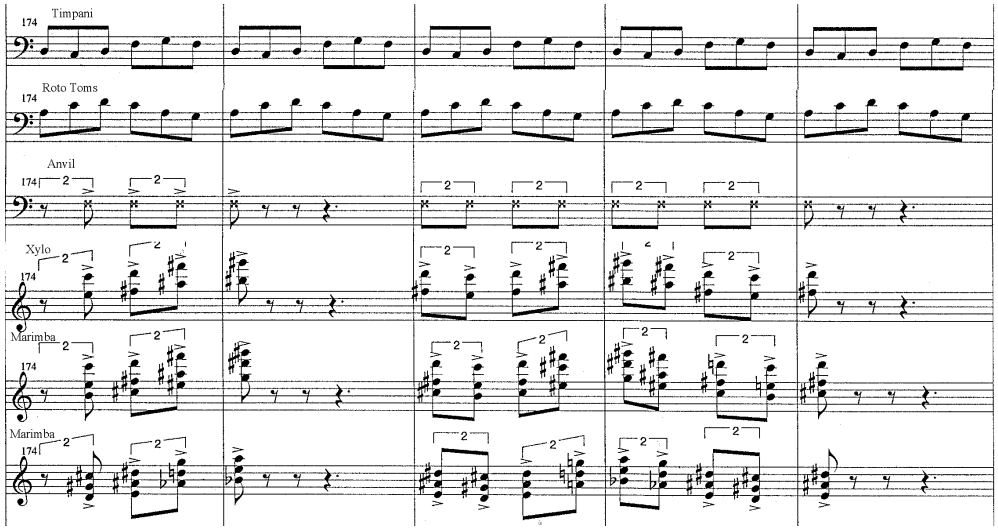
Example 57. Gillingham, Waking Angels, mm. 49-55.



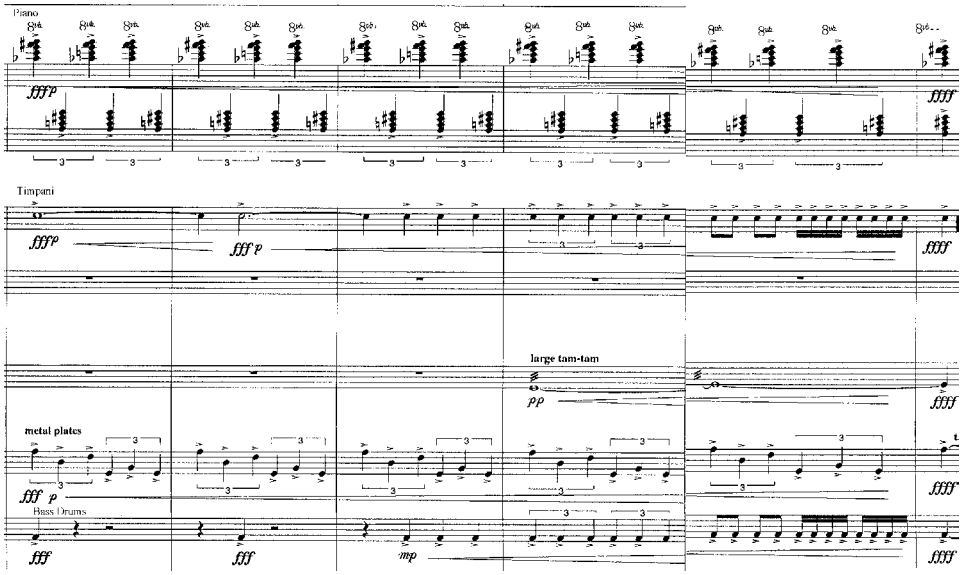
Example 58. Gillingham, Paschal Dances, mm. 278-281.



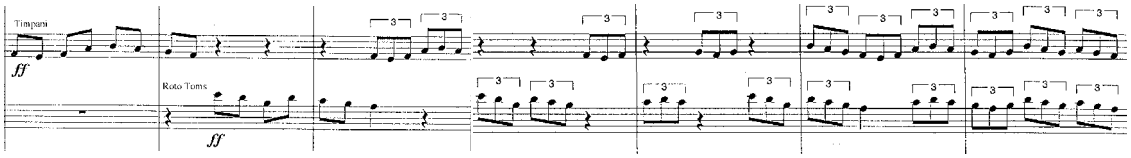
Example 59. Gillingham, Paschal Dances, mm. 174-177.



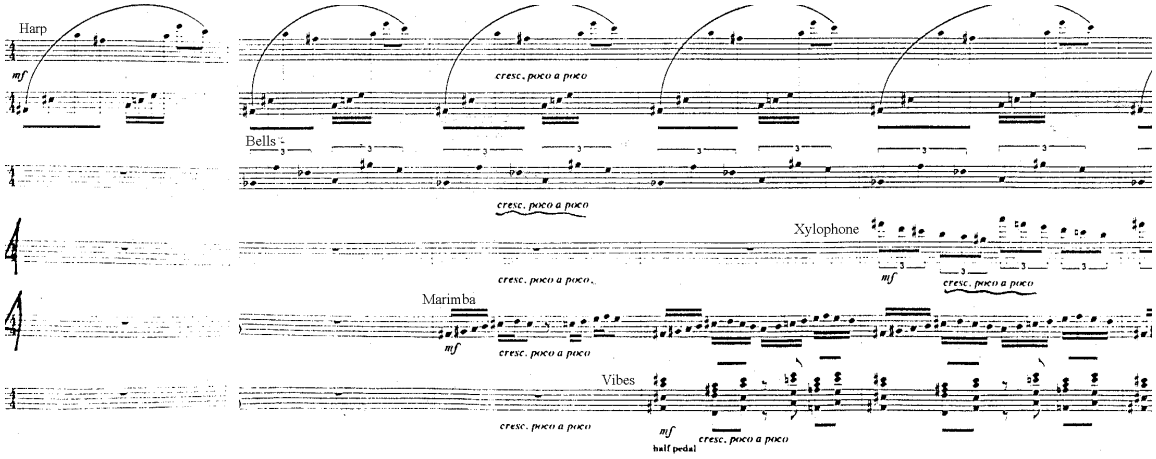
Example 60. Gillingham, Waking Angels, mm. 199-204.



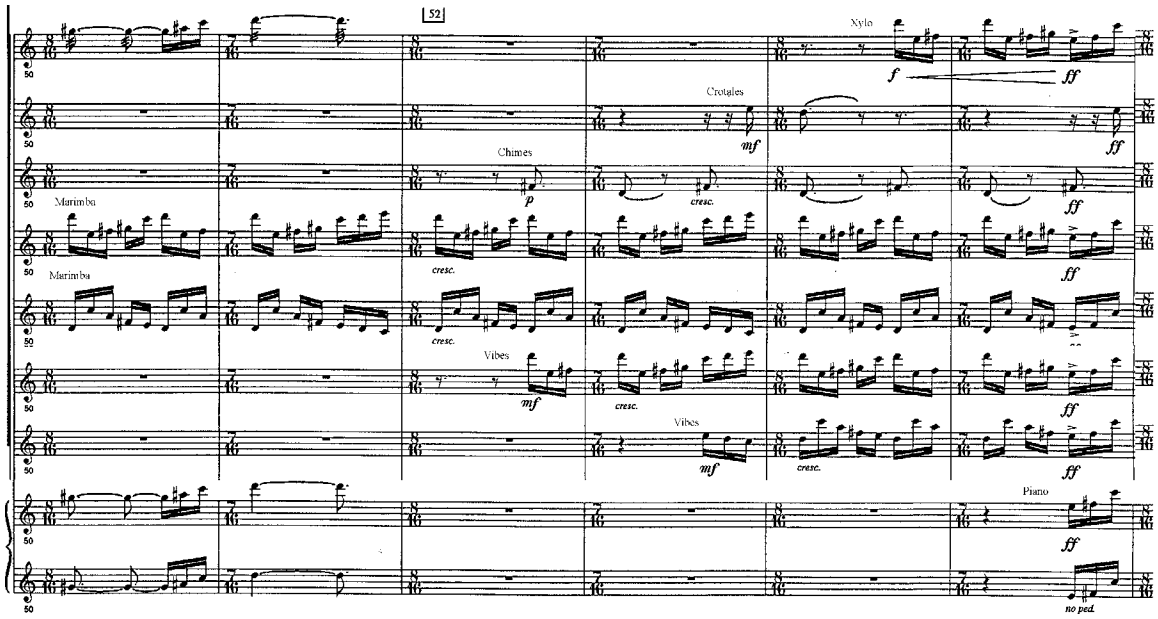
Example 61. Gillingham, Paschal Dances, mm. 91-97.



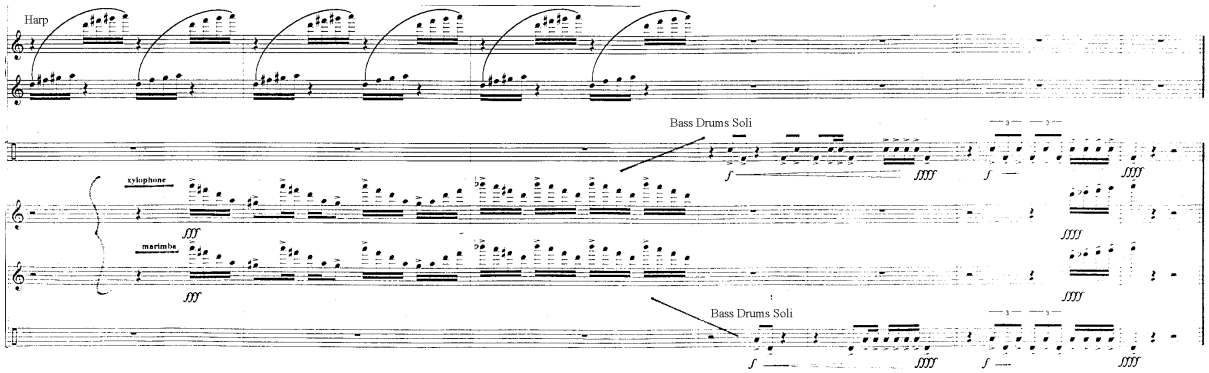
Example 62. Gillingham, Concertino, mm. 168-173.



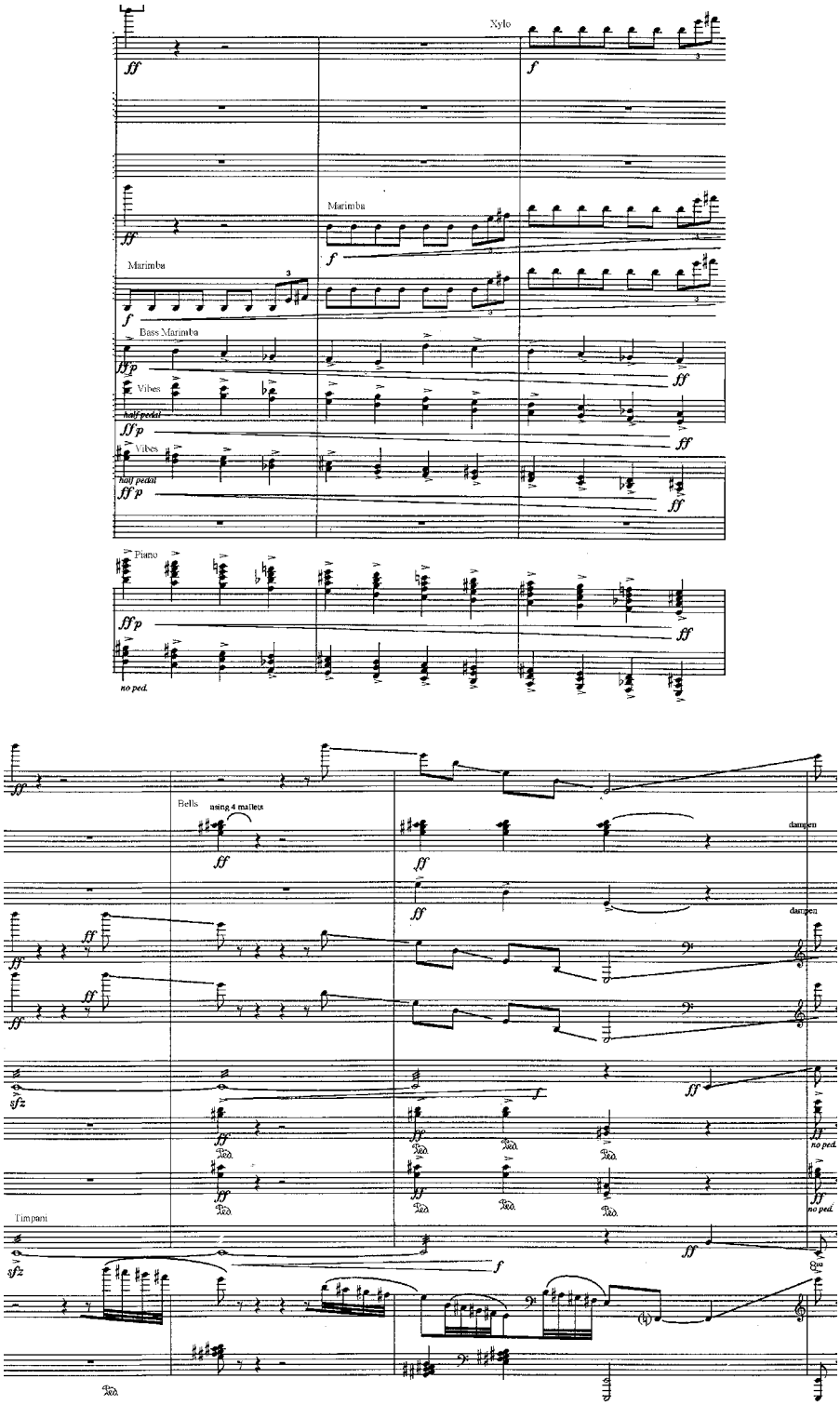
Example 63. Gillingham, Stained Glass, mm. 50-55.



Example 64. Gillingham, Concertino, mm. 250-256.



Example 65. Gillingham, Stained Glass, mm. 355-361.



APPENDIX B

QUESTIONNAIRES

JARED SPEARS QUESTIONNAIRE

The following is a questionnaire sent by email and the edited comments from a subsequent phone interview with Jared Spears in June 2000.

Dear Dr. Spears,

Thank you for agreeing to assist me with this project by answering a few questions. I have studied several of your wind ensemble and percussion ensemble compositions and my questions are of a general nature. The pieces I am focusing on are:

Wind ensemble:
Neologue
Fallen, Fallen is Babylon
Chronolog

Percussion ensemble:
Windstone Suite
Clintonian Sketch
Caprice Diabolique

I mainly wanted to get some insight from you pertaining to how you write for the percussion instruments. Any comments you have would be greatly appreciated.

In both your wind and percussion ensemble literature, I have noticed that you tend to write pieces that are capable of being performed by younger ensembles such as junior and senior high school-age students (although many college ensembles also perform your works). Do you have a preference in writing for this grade-level difficulty and could you comment on why so many of your compositions are geared more toward these groups than to college or professional groups?

> I do write at all levels, but the majority of the pieces that are published are going to be the younger ensemble pieces because, as far as publishers are concerned, that is what is marketable. Publishers today are more interested in pieces grades 1, 2, 3, and sometimes 4. A lot of colleges today are not buying music as much as they are renting it. The high school level is where the market is and publishers are in business to make money. For them, if it is not going to make money, why mess with it?

Many of the titles of your works make reference to the organization that commissioned them or to whom they are dedicated. Others seem to have programmatic or descriptive titles such as your band compositions Neologue, Chronolog, Fallen, Fallen is Babylon and your percussion ensemble compositions Romantique, Mosaics, and Caprice Diabolique, for example. Are these titles meant to be programmatic or descriptive, and to what degree are your titles meant to reflect the character of the music itself?

> In most cases practically everything has a program to it. Sometimes I don't give a program to the pieces, but to me that is the way I like to write the music. When you compose, the first thing you have to do is get an idea and then figure out what you are going to do with it. Some titles have no program in the music, though. I prefer, if at all possible, getting a title first but it does not always happen that way. Fallen, Fallen is Babylon is programmatic, Neologue and Chronolog are not. With the title Caprice Diabolique, it conjures up certain things in your mind and represents the character or flavor of the music. Windstone Suite is programmatic in the sense that the person who commissioned it lived on a "Windstone" street in Wisconsin and I picked out some Indian songs and lullabies, and each movement had its own character based on different aspects of life in Wisconsin. Clintonian Sketch was originally written for a band in Clinton, Tennessee, and I redid it for percussion ensemble. Some titles are programmatic, some are descriptive of the music, and some mean nothing. Although, sometimes composers will try to select titles that appear in the first half of the alphabet so that they are listed first in the catalog! I might also just mention that if you hook Caprice Diabolique, Romantique, and Clintonian Sketch together, you have the full suite that I just published as three separate pieces.

Concerning instrumentation, the most common number of performers in your percussion ensemble pieces is 8, and this number also seems to be prevalent in much of your band music. Is this a result of the intended performance groups and/or the grade level?

> Yes, 8 is my standard large ensemble that I write for -- I like it. It is because it covers everything and I can get a lot of things done. Besides that, it seems to be the availability of most high school groups. If you write something for 11 or 15, it gets very impractical. Again, if you want these pieces played, not thinking about the money but actual performances so the piece has a life or it lives, you have to figure out what is available out there. Windstone Suite was originally written for 12 players but I culled it down to 8 when the publisher raised an eyebrow. When I write band music, 6 is a safe bet, although I have written for 8. As far as multiple percussion setups, this also depends on grade level. You have to be really careful on how much you are going to give them. When I write out percussion parts I always think in terms of choreography: how long is it going to take this particular person to get from one instrument to the next?

You frequently suggest in your percussion ensemble music that the vibraphone may be substituted with piano. Is this because of the possible unavailability of this instrument in younger ensembles? How do you view the role of this instrument?

> Yes, and even in some parts of the country you still can't find a vibraphone! I have the piano substitution because of the piano's sustaining capability. When I write a piece, I think of how the piano is going to sound doing this if it has to, as well as the vibes -- will it get the same character and so on. This is also why I write for 3 tom toms sometimes, because the schools will have 3 from a set of tri-toms. When you are trying to write for "everybody", you really have to watch what you are doing.

The addition of the marimba is a notable difference between your band and percussion ensemble instrumentation. You also seem to use bass drum, crash cymbals,

and gong fairly regularly in your band music but not as frequently in your percussion ensemble music. Could you comment on the role of these instruments?

> In younger schools they simply don't have a marimba, which is unfortunate. It should be the first mallet instrument they get. If a group is playing a percussion ensemble piece, however, you would assume that they would have a marimba. That is why it is in the percussion ensemble pieces and not in the band pieces.

Also of interest is that the timpani seems to be your solo instrument of choice and is utilized more often in a harmonic or supportive role rather than being grouped with the batterie. The toms and temple blocks are frequently treated "melodically" and tend to function at times in dialogue with the pitched instruments. Would you briefly discuss the role of these instruments?

> Yes. I agree with that and it (timpani) is definitely used in a harmonic, supportive role. The toms and temple blocks are treated melodically -- I like that. If you have a melodic tune or motif with melodic intervals or pitches and you immediately follow that with toms or temple blocks implying those pitches, then you fake the listener out and they connect them very easily. I even do this with the snare drum once in a while. Babylon and others have introductions or prologues that start off with the motivic ideas in the percussion and the winds eventually take over after that. A lot of times that is done after I have started a piece and worked with the winds for a while. I will go back and say, "I need an introduction". Of course, using the percussion as the introductory section makes these pieces unique since not many pieces do that. Most of the time, however, I think of the percussion along with the winds when I compose so that it ties in immediately. The percussion has to be part of the musical framework so that it makes sense in the overall scheme of a piece. Sometimes composers who are non-percussionists put the percussion in and it makes no sense at all.

Rhythm is clearly an integral and important component of your writing style and the rhythmic vitality and drive in your pieces give them a sense of momentum and

forward direction. Do you feel that rhythm is equally important or even more important than melody and harmony to the overall style of your music? Will you briefly comment on your process of constructing and developing motives, ostinatos, and sections so that they have this sense of momentum that propels the music forward?

> All things are equal, they all work together. Even the rests and mallets are important. For example, using timpani mallets on a suspended cymbal brings out the fundamental and is okay for "dark" music, but using yarn mallets brings out the highs and gives you a more metallic sound. All parameters that I conceive of work together to create momentum. The reason that I do this is that when I was writing the more serial and free atonality type pieces, when I first graduated from Northwestern, the chords would help a little bit, but all of the parameters had to work to give you a feeling of forward motion, slowing down, the phraseology, the cadence, goal, etc. Otherwise the music didn't make any sense. I guess subconsciously rhythm may be the top factor, though.

Concerning the percussion rhythmic and timbral contrasts that seem to be an important factor in creating variety and motion in your music, do you believe that rhythm and timbre contribute to structure and shape as much as melodic and harmonic considerations? Will you comment on how you believe percussion rhythm, timbre, and density contribute to overall form?

> Yes, I think of going from different "shades" when I score the percussion. In other words, it may be a very dark sound, then start to get lighter, then go back to dark, and may then become brilliant. I do this in my scoring for the winds as well.

The dialogue and trading of materials between instruments and instrument groups is quite prevalent in your band and percussion ensemble writing. I have also noticed that very often the band percussion section and the percussion ensemble batterie introduces motives or materials that are used and developed throughout a movement or piece. Do

you view the percussion section as a separate but equal "choir" in your band music? With the variety of pitched and unpitched instruments in your percussion ensembles, do you feel this separate "choir" approach translates to your percussion ensemble writing in any way?

> I always think of my (band) percussion section as a percussion ensemble. In other words, there is the woodwind choir, the brass choir, and the percussion ensemble or percussion choir. Three equal choirs, period. In the percussion ensemble, there are metals vs. woods vs. membranes. I also think of the batterie vs. the keyboard instruments. And, of course, in the keyboard instruments you have woods and metals and all sorts of areas to use. Then again you have what I call the "implied melodic" instruments-- the tom toms, temple blocks, etc. vs. the "non-melodic" drums, etc. Yes, I do think of that concept in the percussion ensemble also.

Many of the fast movements in both your band and percussion ensemble pieces have a very characteristic ending section that gradually builds in momentum and density, leads to a sudden reduction of momentum with the batterie dropping out, and climaxes with a rhythmic and percussive build to the end. In an interview, you stated that you like to keep your music somewhat unpredictable and I wonder if this type of ending is perhaps an element of "surprise" in your music?

> Yes, if something works you never want to quit using it! An ending is the hardest thing in the world to write -- you ask any composer. I guess I do have a "Spears" ending. And yes, I do like surprise. It is a good thing to fake the listener out as much as you can, within reason, because that keeps him interested. That is why I don't like some of the music that is coming out. It is so predictable and boring.

In the course of working on this project, I have become curious as to whether there were any particular composers that you feel may have affected your compositional style as it pertains to percussion writing or to music in general. I have read that the music

of Stravinsky interested you and wondered if his style may have influenced your approach to rhythm. Are there any other composers that you believe have influenced your writing style?

> Yes, as far as things like lines and harmonies it would be Roy Harris, especially his Third Symphony. Others such as Hindemith, Bartok, Stravinsky, Ives (and even Schoenberg) are some of my favorites. Beethoven would be the element of surprise and the fiery-type writing. For rhythm, jazz is also an important influence. I used to play jazz (drums) in the clubs in Chicago when I was in high school.

Along with your responses to my questions, I would also be very interested in obtaining recordings of your music. I am familiar with the "Mosaics" CD by the Washington Winds Percussion Ensemble but have found only a handful of recordings of your band music, primarily on publishers' demo CD's. Are there any other recordings available, either of your band or percussion ensemble music?

> I always look to see if there are any of my pieces on CD's. Otherwise, there are going to be performances that are done like the Midwest Band performances or some All-State Band performances that are recorded, or individual bands that put out a record. You never find out about those things until someone tells you or you happen to read about it. And of course I try to buy it. I did a project two summers ago to try to get all my best recordings and put them on DAT tape. Eventually I will make a CD and get rid of a ton of records and tapes.

Thank you so much for your time and your willingness to help with this project. I feel I have gained valuable insight into your writing style and have a renewed appreciation for your music as a result of my study thus far.

Sincerely,

Marc M. White

DAVID GILLINGHAM QUESTIONNAIRE

The following is a questionnaire and edited comments from email correspondences with David Gillingham in January 2001.

Dear Dr. Gillingham,

Thank you for agreeing to assist me with this project by answering a few questions. I have studied several of your wind ensemble and percussion ensemble compositions and many of my questions are of a general nature. The pieces I am focusing on are:

Wind ensemble:
Galactic Empires
Waking Angels
Concertino for Four Percussion and Wind Ensemble

Percussion ensemble:
Stained Glass
Paschal Dances

I mainly wanted to get some insight from you pertaining to how you write for the percussion instruments. Any comments you have would be greatly appreciated.

In both your wind and percussion ensemble literature, I have noticed that you write pieces that are written for and/or commissioned by university ensembles. Do you have a preference in writing for this grade-level difficulty and could you comment on why so many of your compositions are geared more towards these groups than to junior or senior high school-level groups?

> Probably because most of the commissions have come from those types of ensembles. Some of my most rewarding experiences have come from writing for junior high and high school. It is hard, however, writing for younger ensembles as it is hard for me to limit myself, which is what one has to do when writing for a younger ensemble. That being said, it is not impossible to write first-rate literature with high musical integrity for these ensembles.

Many of the titles of your works have programmatic or descriptive titles and/or movements. This "visual-musical" imagery is apparent in the musical depictions and the sharply contrasting sections within each piece. Do you view the percussion section and the scorings of the percussion as integral components in creating these contrasts of character? To what extent do these underlying ideas or emotions play in your use of percussion in general?

> The percussion timbre seems to have an unlimited array of color and therefore an unlimited range of emotional impact. For instance, I love the mechanical sound of the brake drum for a strident, angry effect, the marimba for its smooth, soft and mellow warmth, etc. There are also endless possibilities of combinations of percussion and wind instruments. I like to use piano, also, as a percussion instrument.

Your pieces tend to have unifying elements and materials that are frequently delegated to particular percussion instruments and instrument groups, such as themes, motives, and rhythmic and density characteristics. While I am aware that many composers write their melodic and harmonic material first, then add the batterie and other percussion in later, I am curious as to whether you write for the entire group as a "composite" with all instruments being equal in the compositional makeup of your pieces; i.e., winds and percussion in the band pieces, keyboard percussion and batterie in the percussion ensemble pieces.

> I used to write the wind parts first and the percussion as icing on the cake, so to speak. Not any more. I write with all instruments being equal -- autonomy.

The scoring of the various percussion instruments within your pieces suggests a type of division or separation of forces at times. Do you view the percussion section as a separate but equal "choir" in your band music? With the variety of pitched and unpitched instruments in your percussion ensembles, do you feel this separate "choir" approach translates to your percussion ensemble writing in any way?

> The percussion ensemble is equal to an orchestra or band, in my mind. I can achieve with a percussion ensemble the same that I can achieve with a band or orchestra. Stained Glass is a perfect example.

Concerning Instrumentation:

1. More often than not, the individual percussion parts are comprised of collections of instruments; that is, multiple percussion set-ups. Is this practice of grouping several instruments on one part a result of the level for which the pieces are written and the typical number of available players in these university groups?

> In a way, it is a result of writing for university groups, but it is more for my desire to have the desired colors available for the piece. I believe that any young band that plays literature that has a challenging percussion part is all the better musically, because the players are challenged and brought up to the same musical level as the wind players.

2. Piano and/or harp are frequently included in the scorings of your works. Do you view the function of these instruments and their treatment as members of the percussion section, often taking on melodic as well as rhythmic roles at times?

> Absolutely. I use them for ostinato/color effects as well as melody.

3. When you write for the toms, roto-toms, and temple blocks in the percussion ensemble pieces, they are commonly treated "melodically" in dialogue and imitation. Do you consider these instruments to be capable of both a "melodic" and traditional rhythmic function?

> Most definitely -- I use them mostly to outline melodic motives/structures.

4. The multiple bass drums, used particularly in the band pieces, are often utilized in sections with contrasting rhythmic foundations, most notably eighth-note triplets. Would you comment on the role of these instruments?

> Multiple bass drums are wonderful as they are so declamatory and dramatic. I have no idea why I have usually used them in triplet patterns.

5. Also of interest is that the timpani seems to be your solo instrument of choice. It is utilized sometimes as a definite pitched instrument with the winds and keyboard percussion, and sometimes as a more rhythmic-function instrument grouped with the batterie. How do you view the role of this very important instrument?

> My writing for the timpani has been inspired by a multitude of solo timpani works that treat the instrument so musically and melodically. On the other hand, it can be downright raucous and declamatory, as the bass drum.

6. The vibraphone "swish" that is common in the wind ensemble pieces is quite unusual and unique. Is the intended effect a "pitched" effect or more of an ethereal wash of sound?

Both. I always use it to articulate a pandiatonic sonority, which, of course, with the pedal depressed becomes a wash of sound. The pitch, however, is important to the harmonic structure of the section.

Color and effect are clearly important components in your writing style. One particular scoring that I find very interesting occurs quite often in slow movements and utilizes the keyboard percussion instruments. You refer to this as a "dreamy" ostinato in the introductory notes to Stained Glass. Is this type of scoring that occurs in many of your pieces, with arpeggiated ostinato patterns often in juxtaposed rhythms, meant to convey this same type of "dreamy", "sparkling" textural effect? Could you briefly discuss the use of this scoring technique and the instruments involved in creating this effect?

> Yes, a dreamy, ethereal effect that I am very fond of. It is usually over static harmony using several keyboard instruments, almost always using bells or crotales in a polyrhythmic, layered fashion.

Rhythm is obviously an integral and important component of your writing style, and the rhythmic vitality and drive in your pieces gives them a sense of momentum and forward direction, especially in the fast movements. Do you feel that rhythm is equally important or even more important than melody and harmony to the overall style of your music? Will you briefly comment on your process of constructing and developing motives, ostinatos, and sections so that they have this sense of momentum that propels the music forward?

> I can't say that it is MORE important than melody and harmony, but certainly equal to and actually a part of the other two. My composition teacher once told me that my rhythmic writing was unpredictable. I have had to make a conscious effort to improve this weakness. Rhythm is vital in connecting sections of my music and, of course, propelling the music forward. Music is a temporal art and there must be the sense of moving through time. Ostinato, of course, is a wonderful way of doing this -- creating rhythmic movement but also conveying mood.

Along that same line, percussion rhythmic, timbral, and density contrasts seem to be important factors in creating variety and motion in your music. Do you believe that rhythm and timbre contribute to structure, shape, and overall form as much as melodic and harmonic considerations? Will you comment on how you believe percussion rhythm, timbre, and density in particular contribute to overall form?

> Yes, rhythm and timbre contribute to the structure and overall form. Percussion timbres are often definitive factors in my music in articulating beginnings and endings of sections.

Many of the final movements in both your band and percussion ensemble pieces have a characteristic "climax-surprise" ending section that gradually builds in momentum and density, leads to a sudden reduction of momentum and density, and climaxes with a rhythmic and timbral increase, ending with a tutti, percussive, short, accented note. Other final movements conclude with a fade or "questioning" ending (as described in Paschal Dances). Do you feel that these types of endings contribute an element of unpredictability and "surprise" in your music?

> Yes, I like both types of terminative sections. A composer is always dealing with predictability in his music. If it is predictable, it will not engage the listener, nor will it provoke him to thought.

In the course of working on this project, I have become curious as to whether there were any particular composers that you feel may have affected your compositional style as it pertains to percussion writing or to music in general. The integral use of percussion rhythm and color makes your music exciting and vibrant, and I was wondering

if there are any particular composers or pieces that may have influenced your writing style and your approach to writing for percussion?

> My teacher, Jere Hutcheson (Michigan State University), was always exploring color in the percussion section. I was turned on to the percussion section by his lead. I greatly admire David Maslanka's writing for percussion.

Finally, I have read that you are a pianist, organist, and euphonium player and that your dissertation was a composition for bass trombone and wind ensemble. This leads to the obvious question: How and why did you become interested in composing for percussion ensemble and utilizing percussion so extensively in your wind ensemble works?

> The late Robert Hohner (who passed away unexpectedly this past fall) had an incredible percussion program here at Central Michigan University. His studio has kept me on the "cutting edge" and now I am constantly receptive to new sounds in that section. The percussion has become such a part of my music that, without it, the pieces could not stand as artistic creations.

Along with your responses to my questions, I would also be very interested in obtaining a complete list of your published works along with a list of recordings that you are aware of that include your wind ensemble and/or percussion ensemble music.

Thank you so much for your time and your willingness to help with this project. I have frequently enjoyed the Stained Glass CD by the CMU Percussion Ensemble and various CD's by the UNT Wind Symphony. I have also had the pleasure of conducting or playing many of your compositions from time to time. I feel I have gained valuable insight into your writing style and have a renewed appreciation for your music as a result of my

study thus far. I look forward to someday meeting you and will continue to enjoy listening to and studying your compositions.

Respectfully,

Marc M. White

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